DOCUMENT RESUME

ED 158 047 CE 017 498

AUTHOR Harris, Dianne
TITLE Kentucky Consumer & Homemaking Education. Clothing and Textiles. Curriculum Guide, Comprehensive Courses.
INSTITUTION Kentucky State Dept. of Education, Frankfort. Bureau of Vocational Education.; Morehead State Univ., Ky. Dept. of Home Economics.
PUB DATE Jul 72
NOTE 201p.; Not available in hard copy due to reproducibility problems. For related documents see CE 017 459-460 and CE 017 496-506

EDRS PRICE MF-$0.83 Plus Postage. HC Not Available from EDRS.
DESCRIPTORS Career Education; *Clothing; *Clothing Design; *Clothing Instruction; Curriculum Guides; Employment Opportunities; Equipment; Fashion Industry; Finishing; Home Economics Education; *Home Economics Skills; Instructional Materials; Occupational Home Economics; Performance Based Education; Secondary Education; *Sewing Instruction; *Textiles Instruction
IDENTIFIERS Kentucky

ABSTRACT

Intended for use by teachers on the junior high and high school levels, this curriculum guide, which is one in a series of guides for consumer and homemaking education in Kentucky, outlines four courses in the clothing and textile areas. Starting at the seventh grade level in Unit 1, the topics and instruction increase in complexity from one unit to the next. Many of the same topics are treated at the different levels and include the following: (1) sewing tools and equipment; (2) color and its effect; (3) the influence of clothing; (4) fiber types; (5) wardrobe selection and planning; (6) accessories; (7) garment construction; (8) minor repairs and alterations; (9) care and storage of clothing; and (10) job opportunities in the clothing field. For each unit, major concepts are identified as well as behavioral objectives which are stated in terms of student competencies, and the specific teaching strategies are accompanied by references to outside resources (primarily textbooks) and supporting generalizations. Units 1 and 2, which are to be used in the seventh and eighth grades, each require a four-week period for completion while the comprehensive level units need six to seven weeks each. A separate publication (CE 017 460) outlines a semester course on the same subject, and the appendix to the entire series (CE 017 496) includes activities for each instructional unit. (ELG)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

CE

KENTUCKY CONSUMER & HOMEMAKING EDUCATION

Clothing & Textiles

CURRICULUM GUIDE COMPREHENSIVE COURSES

Prepared by
Morehead State University
School of Applied Sciences
and Technology
Home Economics Department
Morehead, Kentucky

In Cooperation with
Kentucky Department of Education
Bureau of Vocational Education
Home Economics Unit
Frankfort, Kentucky

CE 017 498

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Unit for Dissemination
Office of Communication Services
Kentucky Dept. of Education
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

CLOTHING AND TEXTILES AREA

Comprehensive Courses

of the

Curriculum Guide

Developed by

Mrs. Dianne Harris, Curriculum Writer,

under the direction of Miss Patti Bolin, Teacher Educator,

Morehead State University

June, 1971

7th Grade Unit developed by

Mrs. Agnes Durbin, Home Economics Teacher, Lexington Jr. High and Mrs. Gertrude Hauselman, Leestown Jr. High, under the driection of Dr. Marjorie Stewart, Teacher Educator, University of Kentucky

Spring, 1972

Revised by

Mrs. Dianne Harris, Curriculum Writer

July, 1972

Subject Matter Consultants

Miss Bettie McClaskey, Morehead State University
Mrs. Charlotte Bennett, University of Kentucky

Reacting Committee

Miss Jane Melton, Supervisor, State Department of Education, Frankfort
Mrs. Merl Allen, Home Economics Teacher, Rowan County High School
Mrs. Joyce Asbury, Home Economics Teacher, Fleming County High School
Mrs. Martha Sue Taylor, Home Economics Teacher, Nicholas County High School
Mrs. Kaye Thurman, Home Economics Teacher, University Breckinridge
Miss Marjorie Wentz, Future Homemakers of America, University Breckinridge
Mrs. Karen Early, Former Student, Morehead, Kentucky

This publication was paid for with state funds.

CONCEPTUAL STRUCTURE

CLOTHING AND TEXTILES AREA

Major Concepts for Area	Major Concepts for Unit				
	7th Grade (3-4 weeks)	8th Grade (4 weeks)	Comprehensive I (7-9 weeks)	Comprehensive II (6-7 weeks)	Special Interest (One semester)*
Social, Psychological and Cultural Aspects of Clothing	Exploration of sewing benefits		Influence of clothing on the individual	Influences of clothing on people	Cultural influences upon clothing (1-2 weeks)
Aesthetic Aspects of Clothing	Accessories as accents in the wardrobe. Acquisition of accessories	Influences of color	Color and line in relation to school clothing for the individual	Color coordination and line effects in the wardrobe	Art principles of clothing design
Economic Aspects of Clothing Selection		Acquisition of clothing		Planning and selecting a personal wardrobe	Analysis, selection and buying of apparel (1 week)
Textile Fibers, Yarns and Finishes	Nature of fibers, yarns and fabrics	Cotton fiber properties	Properties of natural fibers	Thermoplastics and other manufactured fibers	Technology of textiles (3-4 weeks)
Selection, Use and Care of Equipment	Introduction to the use and safety of tools and equipment used in construction of an accessory or article	Selection, use, care and safety of tools and equipment for construction of a simple garment	Selection and use of tools and equipment for basic clothing construction	Selection and use of tools and equipment for advanced construction	Selection and use of tools and equipment for specialized construction Selection of sewing machine (1 week)
Clothing Construction	Construction of an accessory or article	Construction of a simple garment	Construction of a basic clothing project	Construction of an advanced clothing project	Construction of a specialized clothing project (9 weeks)
Garment Repairs and Alterations			Minor garment repairs and alterations		Specialized garment alterations
Care and Storage of Clothing			Care and storage of school clothing	Wardrobe maintenance	Special clothing care and storage possibilities
Job and Career Opportunities in Clothing and Textiles				Job entry opportunities in clothing and textiles	Career opportunities in the clothing and textiles field

Time allotments are suggested for some of the concepts of the unit. The teacher will adjust these times according to needs and interests of students.

SUGGESTED CONSTRUCTION EXPERIENCES

This chart was developed in connection with the conceptual outlines, to give the teacher an over-all view of the construction experiences.

Concepts to be Developed through Learning Experiences	Major Learning Experiences				
	7th Grade	8th Grade	Comprehensive I	Comprehensive II	Special Interest
Pattern		Selection and use of a commercial pattern for a simple garment	Guides for selecting the pattern Use of a commercial pattern		Individualized pattern alterations
Fabric	Selection and preparation of the fabric for selected article or accessory	Selection and preparation of the fabric	Relation of fabric to pattern style and construction ability	Fabrics with special properties and characteristics	Selection of appropriate fabrics for inner-construction
Sewing Notions	Use of thread in construction of article or accessory	Suggested notions appropriate for garment: thread fasteners seam binding	Suggested notion appropriate for garment: zipper		Suggested notions appropriate for garment: trims belts specialty items
Hand Sewing	Basic preparations: threading a needle tying knots basting using a thimble	Preparation for hand sewing Developing skills in the following stitches: running or basting stitch overcasting or slant hemming stitch whipping or vertical hemming stitch		Developing skills in the following stitches: back stitch slip stitch	Developing skills in the following stitches: blanket cross chain French knot satin hemstitch buttonhole
Machine Sewing	Safety basics Processes when machine sewing: threading guiding controlling practice stitching	Safety practices Processes when machine sewing: baste stitching regulation length stitching back stitching clean finishing	Processes when machine sewing: staystitching directional stitching understitching lock stitching		Decorative stitching
Techniques and/or Processes		Construction processes using machine and/or hand sewing: plain seam plain seam finishes applying fasteners edge finishes	Construction processes using machine and/or hand sewing: seams and seam finishes darts fitted facing plackets and zippers patch pockets hems	Advanced construction processes using machine and/or hand sewing: interfacings seams and seam finishes collars joining skirt and bodice setting in sleeves buttonholes (machine-made)	Specialized construction processes using machine and/or hand sewing: cuffs pleats pockets buttonholes (bound) belts gussets linings interlinings underlinings bindings trimming details hand finishing pressing details
Pressing	Introduction to: pressing techniques used in construction of an article or accessory	Basic pressing techniques			Pressing details for specialized construction

TABLE OF CONTENTS

	Page
7th Grade Unit - "Introduction to Clothing"	1
8th Grade Unit - "Clothing Ideas for You"	16
Comprehensive I Unit - "Clothing for Young Teens"	39
Comprehensive II Unit - "Your Clothing Today"	70
Resources	104

TITLE OF UNIT: INTRODUCTION TO CLOTHING - 7TH GRADE

SUGGESTED TIME: 3-4 weeks

MAJOR CONCEPTS FOR UNIT:

Exploration of sewing benefits
Accessories as accents in the wardrobe
Nature of fibers, yarns, and fabrics
Introduction to the use and safety of tools and equipment used in the construction of an article or accessory
Construction of an accessory or article

BEHAVIORAL OBJECTIVES FOR UNIT:

The student will -explain the benefits of learning to sew
-identify the advantages of using accessories in a wardrobe
-distinguish between fibers, yarns, and fabrics and select appropriate fabrics for an accessory or article
-demonstrate the safe use of tools and equipment necessary for the construction of an article or accessory
-construct an accessory or article

UNIT GENERALIZATIONS:

Exploring the benefits of sewing can create an interest in learning to sew.

Simple-to-make accessories or articles help express creativity and add interest to a wardrobe.

A general knowledge of fibers, yarns, and fabrics enables an individual to make satisfying decisions.

Knowledge and understanding of the safe use of tools and equipment helps lay the groundwork for sewing skills.

The techniques learned by making articles may also be used for constructing garments.

The success of the first project often determines the enjoyment and use of construction skills in the future.

CONCEPTUAL OUTLINE FOR UNIT – INTRODUCTION TO CLOTHING

(7th Grade Level)

Page

I. Exploration of sewing benefits 3

A. Variety in clothing wardrobe
B. Implication for spending less money

II. Accessories as accents in the wardrobe 5

A. Advantages of using accessories
B. Acquisition of accessories

III. Nature of fibers, yarns, and fabrics 7

A. Sources of fibers
B. From fiber to yarn to fabric

IV. Introduction to the use and safety of tools and equipment used in construction of an article or accessory 9

A. Selection and safe use of small sewing tools
B. Development of good work habits
C. Safe use of pressing equipment
D. Safe operation of sewing machine

V. Construction of an accessory or article 13

A. Selection of a simple construction project
B. Selection and preparation of the fabric
C. Selection and use of thread
D. Processes in hand sewing
E. Processes in machine stitching

7TH GRADE

MAJOR CONCEPT FOR UNIT: I. Exploration of sewing benefits

SUPPORTING CONCEPTS: A. Variety in clothing wardrobe
B. Implications for spending less money

BEHAVIORAL OBJECTIVE FOR UNIT: Comprehend the benefits of learning to sew

SPECIFIC PERFORMANCE OUTCOMES:
The student will - describe the advantages of learning to sew.
- compare cost of readymade and handmade articles or garments.

GENERALIZATION: Exploring the benefits of sewing creates an interest in learning to sew.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	(Interest approach) Have several articles or pictures of accessories on display that could be constructed. OR Place articles or garments on display made by students showing progression from simple to more complex construction skills.	
Personal benefits may be gained through learning to sew.	Brainstorm the advantages of learning to sew.	Barclay, Champion, Brinkley, Funderburk, Teen Guide to Homemaking, Ch. 7.
	Interview others who sew and compile a list of benefits derived from sewing. Share with class.	Davis, Peeler, Lessons in Living, Ch. 4.
Money can be saved by making clothes instead of buying.	Compare prices of article or garment from display with comparable purchase.	
	Exhibit by older student of clothing she has made. Determine money saved by constructing the garments displayed rather than purchasing them.	

7th Grade - I Exploration of sewing benefits

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Research
When a person sews, she can have better fit in clothing.	(AT) Interview persons that alter clothes and determine the cost of alterations.	
A person who sews can repair her own clothing.	Discuss the advantages of having the ability to shorten or lengthen hems. Cite ways a person may appear poorly dressed because clothing needs repairs. List simple repairs that should be done to keep clothes looking neat and attractive. (EE) Select an article of clothing that needs repairs. Make repairs.	
When a person sews she can add her own personal touch to the clothing she makes.	Compare pictures of garments made from the same pattern. Discuss how they have been changed. Cite other changes that could be made to change their appearance.	Pattern books Pattern envelopes
A person who sews can have a wardrobe with more variety and a greater number of garments	Select a picture of a current fad fashion garment that student would like to own. Discuss how learning to sew would enable the student to obtain some of the fashion fads.	Current teen magazines or catalogues.
Certain outfits are more appropriate for specific activities than others.	Role-play situations where fad fashion garments are worn for various activities, e.g., a granny dress to play baseball.	
Clothing expresses an image to others, therefore, the ability to construct or care for clothing helps a person project the image she desires.	Brainstorm how different outfits make a person feel a certain way or project a certain image, such as: 1. Maxi skirt 2. Boots with hot pants 3. Granny dress 4. Poncho or long cape 5. A white uniform	

7TH GRADE

MAJOR CONCEPT FOR UNIT II. Accessories as accents in the wardrobe

SUPPORTING CONCEPTS: A. Advantages of using accessories
B. Acquisition of accessories

BEHAVIORAL OBJECTIVE FOR UNIT: Comprehend the advantages of using accessories in a wardrobe

SPECIFIC PERFORMANCE OUTCOMES:
The student will - define accessories.
- describe criteria for accessories.
- list examples of accessories.
- select appropriate accessories.
- list advantages of using accessories with clothing.

GENERALIZATION: Simple-to-make accessories or articles help express creativity and add interest to a wardrobe.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Research
Accessories which harmonize with an outfit change a rather dull outfit into something special.	List criteria for selecting each type of accessory: jewelry head coverings scarves shoes hosiery gloves purses	Craig, Thresholds to Adult Living, Ch. 6. Cross, Introductory Homemaking, Ch. 14.
	Bring examples of accessories to class and analyze each one according to criteria developed earlier.	Barclay, Champion, Brinkley, Funderburk, Teen Guide to Homemaking, Ch. 14.
When items such as gloves, purses, and school shoes are better constructed than other accessory items, they will usually last for a longer period of time.	Visit a department store and compare costs of accessories.	Field trip.
	Display current pattern envelopes of accessories.	
"Custom-made" accessories can be fun, express creativity, and are often simple to make.	Define what is meant by "custom-made" accessories. List all the possible ones you know before consulting clothing books and magazines for additional ideas.	Craig, Thresholds to Adult Living, Ch. 6. Cross, Enjoying Family Living, Ch. 11.

7th Grade - II **Accessories as accents in the wardrobe**

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Research
Accessories can add color and freshness to a costume and contribute to the wearability of a costume.	Select and cut accessories from magazines to complete large paper doll's costume. Mount on construction paper for display. (EE) Find directions for making some of these accessories; select one to make at home and later bring to class for an exhibit. Display a basic outfit.	
Accessories can achieve a variety of effects. Making accessories results in enjoying the latest fads and fashion without wrecking your budget.	Demonstrate how different accessories produce a variety of effects on the basic outfit. Discuss the advantage of sewing to create inexpensive fad accessories or to create an effect for a special occasion.	Seventeen magazine Co-Ed Other current teenage magazines.

7TH GRADE

MAJOR CONCEPT FOR UNIT: III. Nature of fibers, yarns, and fabrics

SUPPORTING CONCEPTS: A. Sources of fibers
B. From fiber to yarns to fabric

BEHAVIORAL OBJECTIVE FOR UNIT: Distinguish between fibers, yarns, and fabrics and select appropriate fabrics for accessory or article.

SPECIFIC PERFORMANCE OUTCOMES:

The student will
- define fiber, yarn, and fabric.
- state the differences between man-made fibers and natural fibers.
- list the natural fibers.
- demonstrate a plain weave.
- point out how fibers, size of yarn, construction processes make fabrics different.
- select fabric for accessory or article.

GENERALIZATION: A general knowledge of fibers, yarns, and fabrics enables an individual to make satisfying decisions.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Research
	(Interest approach) Unravel a piece of yarn individually or in small groups and examine the fibers.	Davis, Peeler, Lessons in Living, Topic 3, Lesson 1.
Fibers are twisted together to make yarn, and yarn is woven into fabric.	Discuss how fibers are made into yarns and yarns are made into fabric.	
Fibers made from an animal or plant are called natural fibers, and fibers made from a test-tube are called man-made fibers.	Display pictures on bulletin board of four sources of natural fibers. Link title (i.e., Fibers and Their Origin) and pictures together with the yarn.	
	Observe and touch fabric samples made from natural fibers.	
	List on chalk board names of man-made fibers.	Barclay, Champion, Brinkley, Funderburk, Teen Guide to Homemaking, Ch. 14.
	Brainstorm uses of man-made fabric, with which students are familiar, i.e., hosiery, raincoats, girdles, slips.	Davis, Peeler, Lessons in Living, Unit 2, Topic 3, Lesson 1.

7th Grade - III Nature of fibers, yarns, and fabrics

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Research
Weaving is accomplished by interlacing yarns, putting one yarn over and under another yarn.	Define weaving.	
	State other methods of fabric construction. Observe samples.	
Fabrics are made in three general ways, felting or bonding, weaving, and knitting.	Make a plain weave using construction paper or a small loom.	
A plain weave is the most common weave.	Exhibit fabrics woven with various sizes of yarns and different weave. Discuss why these fabrics are different.	
	Evaluation.	
Selecting a suitable fabric for an accessory or article contributes to the success of the finished product.	Grab Bag: Select a fabric swatch from bag and predict what article or accessory on display could be made from sample.	

7TH GRADE

MAJOR CONCEPT FOR UNIT: IV. Introduction to the use and safety of tools and equipment used in construction of an accessory or article

SUPPORTING CONCEPTS:
A. Selection and safe use of small sewing tools
B. Development of good work habits
C. Safe use of pressing equipment
D. Safe operation of sewing machine

BEHAVIORAL OBJECTIVES FOR UNIT: Demonstrate the safe use of tools and equipment necessary for the construction of an accessory or article.

SPECIFIC PERFORMANCE OUTCOMES:
The student will - demonstrate the safe use of small sewing tools.
- use the iron and ironing board safely.
- operate the sewing machine observing safety precautions.

GENERALIZATION: Knowledge and understanding of the safe use of tools and equipment help lay the groundwork for sewing skills.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Research
Using the right equipment will result in a better sewing job.	Display the following basic equipment needed for constructing an article or accessory and discuss the function and use of each: tape measure hem gauge pins wrist pin cushion cutting shears trimming or thread scissors needles thimble	
Understanding measurements is basic to learning to sew.	Construct a hem gauge from cardboard showing the following measurements: 1/8, 1/4, 3/8, 1/2, 5/8, 3/4 inch and 5 inches long.	Barclay, Champion, Brinkley, Funderburk, Teen Guide to Homemaking, Ch. 16.
A student needs to practice safe work habits to protect herself and others.	Demonstrate and discuss safety precautions to be observed when using sewing equipment.	

7th Grade - IV Introduction to the use and safety of tools and equipment used in construction of an accessory or article.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Research
	1. Handle scissors and shears carefully. 2. Store them in a safe place. 3. Hand shears to another person with handles turned toward him. 4. Keep pins in pin cushion. 5. Keep pins out of mouth. 6. Keep your work on table rather than in your lap. 7. Keep a thimble on finger when pushing needle through fabric. (AT) Prepare and display a chart of safety reminders for the class.	
Good work habits will help make sewing fun and help save time as you work.	Flipchart - Discuss the "why" of good work habits listed: 1. Label personal equipment. 2. Wash hands before you begin to work. 3. Check your posture as you sit at the sewing table or machine. 4. Keep your equipment box clean and neatly arranged. 5. Pick up scraps and threads. 6. Put equipment away when not in use. List other work habits which will help you do a better job when you are sewing at home and in school.	
Cleanup is easier and more quickly done when the work is shared.	Prepare a chart of daily cleanup duties. Post in the clothing laboratory.	
A steam iron with a temperature setting for ironing different types of material is needed in pressing during construction.	Cite safety tips to be observed with pressing equipment: 1. Select the correct setting for the fabric. 2. Do not touch the iron with hand to see if it is hot. 3. Keep fingers away from hot steam. 4. Place ironing board out of traffic pattern.	Clayton, Nanalee, Young Living, Ch. 8.

	5. Never rest the hot iron flat on the ironing board cover. 6. Never leave water in iron. 7. After each use remove the iron cord from the outlet carefully by grasping the plug. 8. Store the cool iron in upright position.	
	Demonstrate the safe use of the iron.	Barclay, Champion, Brinkley, Funderburk, Teen Guide to Homemaking, Ch. 17.
	Practice plugging and unplugging the iron cord and setting the temperature control.	
A well-padded ironing board adjustable to different heights is convenient.	Practice setting up, adjusting height of board suitable to person using it, and letting down ironing board.	Simplicity Sewing Book.
Pressing during construction is important in producing a better finished project.	Discuss why pressing during construction is important and how it differs from ironing a finished garment.	Clayton, Nanalee, Young Living, Ch. 8.
	Demonstrate placing the iron on the part to be pressed and lifting rather than pushing the iron along the fabric.	
A person needs to observe safe work habits in the operation of the sewing machine to protect oneself and to result in a satisfying sewing experience. Good lighting is necessary for accurate sewing results. Correct posture allows a person to stitch accurately and safely with a minimum of fatigue.	State safety precautions that are to be followed when operating a sewing machine. 1. Position the sewing machine so that light falls naturally over the left shoulder of the person sewing. 2. Place the chair so the eyes of the person sewing will be directly in front of the needle. Keep chair flat on the floor and feet under the machine. 3. Ascertain that the foot control is under the sewing machine before starting to thread the machine.	Clayton, Nanalee, Young Living, Ch. 8. Barclay, Champion, Brinkley, Funderburk, Teen Guide to Homemaking, Ch. 16. Davis, Peeler, Lessons in Living, Topic 4, Lesson 3.
	Practice correct posture and position for safe operation of sewing machine.	
	View filmstrips to learn the techniques of using the sewing machine.	Society for Visual Aids, Learning to Use the Sewing Machine.
Knowledge of the safe operation of the sewing machine helps prepare the student for a successful experience in sewing.	Demonstrate how to operate the sewing machine. Show the essential "steps" in operation. - Major parts of the machine - Procedure for threading the machine - How to set stitch length	Davis, Peeler, Lessons in Living, Topic 4, Lesson 5.

25

7th Grade - IV Introduction to the use and safety of tools and equipment used in construction of an accessory or article.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Research
	-Stitching how to start how to control speed how to stop Practice steps with adequate supervision. Evaluation: Performance test. (May earn "operator's" license)	Barclay, Champion, Brinkley, Funderburk, Teen Guide to Homemaking, Ch. 16.

7TH GRADE

MAJOR CONCEPT FOR UNIT: V. Construction of an accessory or article

SUPPORTING CONCEPTS:
A. Selection of a simple construction project
B. Selection and preparation of the fabric
C. Selection and use of thread
D. Processes in hand sewing
E. Processes in machine stitching

BEHAVIORAL OBJECTIVE FOR UNIT: Construct an accessory or article.

SPECIFIC PERFORMANCE OUTCOMES:
The student will
- select appropriate article for construction.
- select a sturdy, easy-to-handle fabric.
- prepare the fabric for "grain-perfection."
- select thread for fabric.
- practice basting and simple hemming stitch.

GENERALIZATIONS: The techniques learned by making articles may also be used for constructing garments.

The success of the first project often determines the enjoyment and use of construction skills in the future.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Research
A torn project is one in which the fabric is torn rather than cut and one that uses no pattern.	Determine the value of making a torn article or accessory as the first or one of the first projects. Display various types of articles or accessories suitable for a torn project, such as: scarf, apron, beach jacket, gathered skirt, curler caddy, tissue holder, beach bag, placements, purse. Select an article or accessory to be made as class project.	Barclay, Champion, Brinkley, Funderburk, Teen Guide to Homemaking, Ch. 16. Carson, How You Look and Dress, Ch. 17.
Beginning projects require sturdy, easy-to-handle fabrics.	Examine easy-to-handle fabrics suitable for a beginning project.	Davis, Peeler, Lessons in Living, Topic 4, Lesson 4.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Research
An easy-to-handle fabric is one that does not slip, stretch, pucker easily, or is not flimsy, stiff or transparent.	Show fabrics which exemplify hard-to-handle fabrics.	
	List characteristics that describe fabrics that are easy to sew.	
The fabric should be firmly woven so it does not ravel easily.	Compare firmly-woven fabrics with loosely-woven fabrics.	
	Note the smooth edge or selvage, which should also be firmly woven.	
	Evaluation: Select easy-to-sew fabrics from a group which also includes difficult-to-sew fabrics.	
Grain is the direction of threads in the fabric.	Identify grain line from the weaving samples or a woven place mat.	
	Demonstrate pulling a crosswise thread.	
	Demonstrate tearing fabric with the grain.	
A fabric that is grain-perfect is one where the crosswise and lengthwise threads are parrallel and perpendicular to each other or cross at right angles.	Demonstrate making fabric grain-perfect. Fold down the center with selvages together, pull on the bias or pin selvages and steam-press. Continue until torn or cut edges will fit together and the fabric will lie flat.	
When a fabric is off grain, it cannot be folded straight.		
Thread can be purchased in a variety of fibers, sizes, and colors.	Display a variety of threads of different sizes and color.	
Reading the labels on thread will help in developing the habit of reading labels on other products.	Examine the spools and identify the information found on the spool labels.	

	Use references to determine the threads best suited for various fabrics.	Barclay, Champion, Brinkley, Funderburk, Teen Guide to Homemaking, Ch. 16.
Best results for sewing will be obtained by purchasing synthetic thread for synthetic fabrics, silk thread for animal fiber fabrics, and mercerized thread for cotton fabrics. The color of thread to purchase should be slightly darker than the fabric itself.	Select the thread made from the fiber that is suitable for making the accessory or article.	
	Compare various colors of thread with fabric samples and develop guides for purchasing the best color for a fabric.	
Thread cut on a slant will facilitate easier threading of the needle.	Practice threading a needle and tying a knot in the end of a single thread.	Davis, Peeler, Lessons in Living, Topic 4, Lesson 5.
Temporary stitches such as basting are used to hold two pieces of fabric together until a permanent stitch can be made.	Discuss the two types of hand stitching: temporary and permanent.	
	Demonstrate basting stitch.	
	Practice basting stitch.	
Sewing a crooked seam and having to rip result in loss of time.	Practice sewing on samples of material.	Clayton, Young Living, Ch. 8.
	Practice making seams of different widths using the seam guide on the machine to guide the material straight.	
Straight stitching is essential in constructing a good seam. The seam should be flat, smooth, and straight without puckers.	Practice several rows of parallel stitching, using the first row as a guide.	Davis, Peeler, Lessons in Living, Topic 4, Lesson 5.
	Practice until stitching is straight before sewing on article or accessory.	
	Construct an article or accessories, using the construction processes learned.	
	Display completed article.	

8TH GRADE

TITLE OF UNIT: CLOTHING IDEAS FOR YOU

SUGGESTED TIME: 4 weeks

MAJOR CONCEPTS FOR UNIT:

Influences of color
Acquisition of clothing
Cotton fiber properties
Selection, use, care, and safety of tools and equipment for constructing a simple garment
Construction of a garment

BEHAVIORAL OBJECTIVES FOR UNIT:

The student will
- analyze the influence of color on figure types.
- apply selected principles when acquiring clothing.
- comprehend the advantages and disadvantages of the cotton fiber.
- use appropriate tools and equipment necessary in the construction of a garment.
- construct a simple garment.

UNIT GENERALIZATIONS:

Clothing and fabric selection based upon the consideration of the individual leads to a satisfying and attractive wardrobe.

Knowledgeable consumers study available information regarding products, evaluate advertising, and when buying study labels and warranties.

Understanding the characteristics of cotton helps in selecting a fabric with the qualities desired for a particular project.

Selection, arrangement, use, and care of equipment can increase its service ability.

Care in selection of the fabric and pattern contributes to the ease of construction of a simple garment.

CONCEPTUAL OUTLINE FOR UNIT – CLOTHING IDEAS FOR YOU

(8th Grade Level)

Page

I. Influences of color 19

A. Variety of names for colors
B. Factors that influence color choices
C. Influences of color on figure types
D. Effect of various combinations of colors in clothing

II. Acquisition of clothing 21

A. Clothing, a type of communication
B. Selection of clothing
C. Coordination of clothing
D. Buying guides for clothing
E. Shopping manners for teenagers

III. Cotton fiber properties 25

A. Origin of cotton
B. Advantages and disadvantages of cotton

IV. Selection, use, care, and safety of tools and equipment for constructing a simple garment 27

A. Selection and use of small sewing tools
   1. Measuring tools, i.e. tape measure, gauge
   2. Pinning tools, i.e. pins, wrist pin cushion
   3. Cutting tools, i.e. cutting shears, trimming or thread scissors
   4. Hand sewing tools, i.e. needles, thimble
   5. Marking tools, i.e. tracing paper, tracing wheel
B. Use and care of basic pressing equipment
   1. Using the ironing board and steam iron
   2. Care of the ironing board and steam iron
C. Operation and care of the sewing machine

V. Construction of a simple garment 31

A. Selection of a pattern for a simple garment
B. Selection and preparation of the fabric
C. Selection and use of sewing notions
   1. Thread
   2. Fasteners
   3. Seam binding
D. Development of work habits
E. Processes in hand sewing
   1. Preparation for hand sewing
   2. Choice of stitches in relation to function
F. Processes in machine sewing
   1. Baste stitching
   2. Regulation length stitching
   3. Back stitching
   4. Clean finishing

G. Construction processes using machine and/or hand sewing
   1. Plain seam
   2. Plain seam finishes
   3. Applying fasteners
   4. Edge finishes
H. Basic pressing techniques
I. Basic processes for using a pattern

8TH GRADE

MAJOR CONCEPT FOR UNIT: I. Influences of color

SUPPORTING CONCEPTS:
A. Variety of names for colors
B. Factors that influence color choices
C. Influence of color on figure types
D. Effect of various combinations of colors in clothing

BEHAVIORAL OBJECTIVE FOR UNIT: Analyze the influences of color in clothing.

SPECIFIC PERFORMANCE OUTCOMES:
The student will
- identify the 12 colors of the color wheel.
- identify the effect of color on various figure types.
- select colors suitable for various moods and seasons.
- coordinate colors for attractive outfits.

GENERALIZATION: Clothing and fabric selection is based upon consideration of the individual and the application of the basic principles of color and line.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
A variety of names is used to describe colors for attractive advertisement purposes.	(Interest Approach) How many colors are found in this room? Can you name them? List variety of colors names. Add other current color names used in fashion advertisement by magazines, catalogues, or newspapers.	Greer, Gibbs, Your Home and You, Ch. 19.
Fashion colors change with the seasons of the year.	Discuss how colors create the mood of fall, spring, summer, and winter.	Barclay, Champion, Brinkley, Funderburk, Teen Guide to Homemaking, Ch. 5.
"Pleasant" associations influence color preferences and "unpleasant" associations may develop color prejudices.	Study the effect of color on other moods, such as bright colors to bolster one's courage, lift spirits, or attract attention. Summarize these effects.	Greer, Gibbs, Your Home and You, Ch. 19.
	Display fabrics of different colors.	
	Discuss how these colors affect the student's mood.	

8th Grade - I Influences of color

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
The color of a garment will affect the apparent shape of the human figure wearing it. Warm colors, especially in strong intensities, seem to make a person appear larger while cool colors make a person appear smaller.	Trace figures of the same size out of construction paper using colors such as red, medium blue, and black. Display and allow students to decide which of the three is larger.	Clayton, Young Living, Ch. 7.
Each outfit you wear will be more attractive if the colors of your separates are combined in a pleasing way.	Collect pictures of dresses, skirts, blouses, sweaters, and slacks. Group these to illustrate how you can combine colors and clothes for attractive outfits.	Magazines and catalogues.

8TH GRADE

MAJOR CONCEPT FOR UNIT: II. Acquisition of clothing

SUPPORTING CONCEPTS:
- A. Clothing, a type of communication
- B. Selection of clothing
- C. Coordination of clothing
- D. Buying guides for clothing
- E. Shopping manners for teenagers

BEHAVIORAL OBJECTIVE FOR UNIT: Apply selected principles when acquiring clothing.

SPECIFIC PERFORMANCE OUTCOMES:

The student will
- recognize clothing as a form of social behavior and self expression.
- distinguish between impulse and selective buying.
- explain peer group influences on clothing selection.
- develop criteria for buying clothing.
- explain the influence of fads and sales when buying clothing.
- use appropriate manners when shopping for clothing.
- select suitable garments to be worn for various activities.

GENERALIZATION: Knowledgeable consumers study available information regarding products, evaluate advertising, and when buying study labels and warranties.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
Clothing influences actions and feeling about ourselves and others.	Buzz Groups: Does the clothing of an individual create an impression in you about that person? Discuss ideas. Display pictures of people in a variety of dress. React to your feelings of these pictures. Write a paragraph on: We tell about ourselves every time we get dressed. OR Write and answer the question: What impression do I want to give others?	

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
When selecting clothing, consider the following: impulse and selective buying, peer group influence, fashions and fads, and physical surroundings in the store.	(Interest Approach) Display clothing purchases which have been worn very little. Discuss why they were bought.	
	Select clothing for a wardrobe from catalogues. Display wardrobes.	
In "taking advantage of sales," people often buy things on impulse which they seldom, if ever, use.	Define "impulse" buying.	Dictionary.
Leaders usually influence the acceptance of fads and fashions.	Compile a list of clothing bought on impulse in the past month. Give reasons for making these purchases.	
Before going shopping, know and list what is needed, how much money can be spent, and how new items will fit into a person's wardrobe.	Define "selective" buying.	Dictionary.
	Compare "impulse" vs. "selective" buying by giving advantages and disadvantages of each.	Dunn, Bailey, and Vansickle, Steps in Clothing Skills, Ch. 12. Garrett and Metzen, You Are a Consumer of Clothing, Ch. 4.
Being dressed somewhat like one's friends is important to most teenagers.	Select from your wardrobe those items that you think are unattractive on you. List the reasons why and decide what, if anything, can improve them.	Todd and Roberts, Clothes for Teens, Ch. 6.
Clothing for one person may not necessarily be suitable for another person of approximately the same age, weight, and height.		Cross, Enjoying Family Living, Ch. 11.
	Summarize guides for being attractively dressed.	

ENRICHMENT

Becoming familiar with several clothing stores before making a decision aids a person in making a satisfying purchase. An effective method of selecting clothes is to visit all stores in the community that have available merchandise and then decide where to buy and at what time.	Visit the stores in your community that sell teenage clothing. List the characteristics of each store. Decide which store or stores are most suited for the majority of your clothing purchases. **********	Field trip.
Appropriate clothes for a certain occasion help a person to be "in the mood" for that activity.	Buzz Session: Decide the types of activities in which girls and boys your age would participate.	(SL) Reiff, Steps in Home Living, Ch. 9.
There are certain types of clothes that are to be worn for school; others are better for parties; still others, for church, shopping, or sports activities.	Prepare a chart of the (1) activities, (2) types of garments, and (3) accessories needed. Post the chart on the bulletin board.	
The clothes worn often help an individual belong in a group.	Analyze case studies and decide what garments would be approrpiate for certain activities.	Bell and Fallon, Consumer and Homemaking Education, Ch. on Human Development-Clothing and Textiles.
Proper fit, fads, and sales are important buying guides to consider.	Brainstorm all the factors to consider before making a purchase, e.g. (1) value to wearer, (2) attractive color and style, (3) proper fit, (4) etc.	
In order to be well-dressed, recognize one's figure type and then choose the style of clothes that is suited for that figure type.	Develop criteria for selecting becoming clothes by having a "Styles for Me" class session. Stand in front of a 3-way mirror and decide which figure type you have.	(SL) Reiff, Steps in Home Living, Ch. 9. Hatcher and Andrews, Today's Home Living, Ch. 14.
Clothes are not becoming and do not wear as long when they are too tight, too loose, or badly fitted.	Select pictures of clothes which you feel would look good on you.	Current magazines.
A fad is a short-lived fashion and usually extreme. Since people differ in size, shape, and coloring, every fad does not look well on every person.	Class discussion on the fashion fads of the past two years. How long did each fad last? How becoming was each fad to most people? Did it cost a lot of money to go along with the fad? Why did the fad go out of style? What is the current fashion and/or fads?	Cross, Introductory Homemaking, Ch. 14.
Buying clothes at a sale does not save money if they are not needed, particularly fad items that are going out of style.	Review examples of clothing advertisements from a newspaper. Cut out the ones which you think might be good buys for Tom and Sue in the following stories:	Newspaper advertisements. (SL) Reiff, Steps in Home Living, Ch. 9.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	Tom has a light grey suit, a dark blue jacket, and a black coat. He needs a pair of shoes and some shirts. He would like to have a new sweater, although he has a red one and a light blue one that still fit him. His father has given him $30 to spend for clothes. Sue worked all summer, taking care of children, until she saved $75. She needs a dress, skirts, and blouses for school. Her mother told her that she could spend all of her money, but when it was gone she would get no more until winter!	
A shopper who is considerate of salespeople and other customers will find one's needs taken care of in the shortest possible time.	Compile a list of appropriate shopping manners.	McDermott and Nicholas, Homemaking for Teenagers, Ch. 6.
	Role-playing: comparison of a courteous and discourteous shopper.	Davis and Peeler, Lessons in Living, Ch. 2.

8TH GRADE

MAJOR CONCEPT FOR UNIT: III. Cotton fiber properties

SUPPORTING CONCEPTS: A. Origin of cotton
B. Advantages and disadvantages of cotton

BEHAVIORAL OBJECTIVE FOR UNIT: Comprehend the advantages and disadvantages of the cotton fiber.

SPECIFIC PERFORMANCE OUTCOMES:
The student will - describe the cotton fiber.
- explain the advantages and disadvantages of cotton fabric.

GENERALIZATION: Understanding the characteristics of cotton helps in selecting a fabric with the qualities desired for a particular project.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
Fibers are hairlike strands which can be spun into yarns.	(Interest Approach) Display raw cotton, and the stages raw cotton goes through in the manufacture of fabric. Do you know what a fiber is? a yarn? From what is fabric made?	Vanderhoff, Clothes: Part of Your World, Ch. 5. Davis and Peeler, Lessons in Living, Ch. 3.
The term "fabric" refers to finished cloth which is either made into ready-to-wear garments in factories or sold by the yard.	Read references on cotton fiber. List characteristics of fabric made from the cotton fiber.	American Textile Manual, Cotton Textile Processing and Fabric Sample, Educational Material.
Natural fibers come from plants or animals; cotton is a natural fiber which comes from a plant.		Dunn, Bailey, and Vansickle, Steps in Clothing Skills, Ch. 3.
Cotton fibers are formed in the seed pods of the cotton plant as it ripens.		Carson, How You Look and Dress, Ch. 7.
	Using a piece of cotton cloth, pull some of the yarns from it. Separate the yarn until you find the fibers. Observe under a microscope.	

8th Grade - III Cotton fiber properties

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
Cotton fabrics are comfortable to wear, can be washed easily, and are low to moderate in cost.	List and discuss the advantages and disadvantages of the cotton fiber.	Hatcher and Andrews, Today's Home Living, Ch. 14. Booklet: Cotton–Facts About Fiber and Fabric. Above references also.
Cotton properties change when finishes are added.	Brainstorm finishes that may be added to the woven cotton fabric or completed garment, and advantages and disadvantages of adding a finish to cotton fabric.	
By reading garment labels, a person can tell which finishes have been applied and whether such a garment will perform in a way that is useful.	Display garment labels that tell finishes have been applied. Read aloud labels containing terms identifying various finishes. Describe what each finish does for the garment, advantages, and disadvantages.	Barclay, Champion, Brinkley, Funderburk, Teen Guide to Homemaking, Ch. 14.

8TH GRADE

MAJOR CONCEPT FOR UNIT: IV. Selection, use, care, and safety of tools and equipment for constructing a simple garment.

SUPPORTING CONCEPTS:
A. Selection and use of small sewing tools
B. Use and care of basic pressing equipment
C. Operation and care of the sewing machine

BEHAVIORAL OBJECTIVE FOR UNIT: Use appropriate tools and equipment necessary in the construction of a simple garment.

SPECIFIC PERFORMANCE OUTCOMES:
The student will
- demonstrate the use and care of small sewing tools.
- locate sewing machine parts and state the job they perform.
- thread the sewing machine with accuracy.
- identify minor mechanical problems and remedies.
- demonstrate skill in operating the sewing machine.
- demonstrate the use and care of the ironing board and iron.
- observe safety precautions when working with equipment.

GENERALIZATION: Selection, arrangement, use and care of equipment can increase its serviceability.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
Basic sewing equipment is essentially the same for all clothing projects.	Group work: During a given time limit make a list of all the basic equipment used in sewing. Group with longest list of correct names for equipment wins a prize. Review the following basic equipment needed for sewing and discuss the functions and use of each: tape measure gauge pins wrist pin cushion cutting shears trimming or thread scissors needles thimble tracing paper tracing wheel	

8th Grade - IV Selection, use, care, and safety of tools and equipment for constructing a simple garment.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
Measuring accurately is a basic procedure when sewing.	Identify characteristics desirable in each type of sewing equipment.	Cross, Introductory Homemaking, Ch. 14.
Sewing is easier, safer, and more pleasant when appropriate equipment is used correctly.	Review safety precautions to be observed when working with sewing equipment in the clothing lab.	Vanderhoff, Clothes: Part of Your World, Ch. 7.
An individual needs to practice safe work habits to protect oneself and others.	Describe the procedure of handing scissors to another person. Practice this procedure. Consider and comment: what danger is there when you try to sew on a machine and talk to a friend at the same time? Prepare a chart of safety reminders for the class. Display the chart for everyone to see.	
Shears are used to cut fabric with long, even strokes; a small pair of trimming scissors is used for clipping thread, slashing fabric, and cutting buttonholes.	Compare shears and scissors. Discuss how they differ. Demonstrate the use of each.	Sturm and Grieser, Guide to Modern Clothing, Ch. 8.
A thimble, which fits snugly on the second finger, protects the finger, and helps one do hand sewing with more ease.	Display thimbles of various sizes. Demonstrate the correct use of the thimble. Identify the correct thimble for ease in sewing.	
An inexpensive sewing box can be used for convenient small-equipment storage.	Student displays a sewing box with sewing equipment arranged properly.	
Equipment properly stored will be easy to find when needed and will be in better condition and cause fewer accidents than if carelessly stored.		

	List the sewing equipment available in your school laboratory. Prepare a chart dividing responsibility for daily care of sewing equipment at school (include the machines, irons, and small equipment). Post in clothing laboratory.	
The ironing board usually used for laundry ironing is used in clothing construction principally for straightening grain and pressing large flat areas. A steam iron helps to remove wrinkles better than a dry iron. A dampened cloth may be used with a dry iron for effective pressing.	Demonstrate the use and care of the ironing board and steam iron.	Dunn, Bailey and Vansicle, Steps in Clothing Skills, Ch. 20. Sturm and Grieser, Guide to Modern Clothing, Ch. 8.
Whenever possible, place pressing equipment to the right of the sewing machine and close to it, if you are right-handed.	(D) Demonstrate the use of a press cloth.	
	View filmstrip to identify each part of the sewing machine.	Society for Visual Education "Learning to Use Sewing Machine." Filmstrip: "You and Your Sewing Machine."
One cannot ask or answer questions about the sewing machine without an adequate vocabulary about parts of the sewing machine.	Find each part of the sewing machine, using a textbook or chart as a guide. Point out each part and describe its function.	Vanderhoff, Clothes: Part of Your World, Ch. 7. Sturm and Grieser, Guide to Modern Clothing, Ch. 9. Gawne and Oerke, Dress–The Clothing Textbook, Ch. 15.
	Observe a demonstration to learn the steps in the threading of a sewing machine, and explain the reason for each step. Practice threading the sewing machine.	
	Demonstrate the even winding of a bobbin. Wind the bobbin as evenly as possible.	
Following the manufacturer's directions helps in using a sewing machine to the best advantage. Avoiding poor habits such as reckless speeding and uncontrolled stitching helps one to become a first-rate sewing machine operator.	Practice starting the machine, controlling the speed of the machine, and stopping smoothly at a certain point.	

8th Grade - IV Selection, use, care, and safety of tools and equipment for constructing a simple garment.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
The careful handling of all sewing machine parts is essential; forcing a part or using unnecessary pressure on any part may cause damage and put the machine out of order.		
Time and energy will be saved if a student learns how some parts of the sewing machine may be adjusted, and how the parts affect the stitching. Many things cause poor stitching, but incorrect threading is often all or part of the cause.	Discuss the reasons for and remedies of such minor mechanical problems as: breaking of the needle breaking of the needle thread breaking of the bobbin thread skipping of stitches puckered seams	Coats and Clark, Coats and Clark's Sewing Book, Ch. on Machine Stitching.

53

8TH GRADE

MAJOR CONCEPT FOR UNIT: V. Construction of a simple garment

SUPPORTING CONCEPTS:
A. Selection of a pattern for a simple garment
B. Selection and preparation of the fabric
C. Selection and use of sewing notions
D. Development of work habits
E. Processes in hand sewing
F. Processes in machine sewing
G. Construction processes using machine and/or hand sewing
H. Basic pressing techniques
I. Basic processes for using a pattern.

BEHAVIORAL OBJECTIVE FOR UNIT: Construct a simple garment.

SPECIFIC PERFORMANCE OUTCOMES:
The student will
- select appropriate pattern for construction of a simple garment.
- select an easy-to-handle cotton fabric, or a synthetic fabric with the same qualities as cotton.
- prepare the fabric for "grain-perfection."
- select thread, fastener/s, and seam binding for fabric.
- use work habits for safe and efficient construction.
- practice the running, slant hemming, and vertical hemming stitch.
- practice the following processes when machine sewing: baste stitching, regulation length stitching, back stitching, lock stitching, and clean finishing.
- demonstrate skill when pressing.

GENERALIZATION: Care in selection of the fabric and pattern contributes to the ease of construction of a simple garment.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
A simple pattern is one that is easy to cut, easy to sew, and contains one or two main pattern pieces.	Determine the value of selecting a simple pattern as the first or one of the first projects. Pantomine a situation in which a project is selected that is too difficult.	Clayton, Young Living, Ch. 8.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
A simple garment is one that does not contain a zipper or separate facings.	Discuss the characteristics of a simple garment.	Clayton, Young Living, Ch. 8.
	Chalk-talk: List on the board various types of patterns suitable for a simple garment such as: poncho, skirt with elastic at waist, wrap around pant-skirt, pants with elastic at waist, one piece bolero or vest, draw-string halter, or other similar simple garment.	Cross, Introductory Homemaking, Ch. 14. Dunn, Bailey and Vansickle, Steps in Clothing Skills, Ch. 18. Gawne and Oerke, Dress--The Clothing Textbook, Ch. 16.
	*Choose the simple garment which you wish to make.	
Patterns are made in several sizes to fit persons of different heights and other body measurements.	Take body measurements. (Teacher and student compare measurements and determine pattern size)	Current pattern books.
	Select the pattern.	Davis and Peeler, Lessons in Living, Ch. 4
The information contained on the pattern envelope aids in developing skills.	Point out information needed for simple garment on pattern envelope sample.	Sample pattern envelopes.
The plain weave is the most common weave and is made by yarns at right angles going over one yarn and under the next; an example of the plain weave is muslin.	(Interest Approach) Observe a plain and twill weave under a microscope. Describe the two weaves.	Davis and Peeler, Lessons in Living, Ch. 3.
A twill weave, in which yarns are at right angles but do not interlace at each yarn, can be identified by its diagonal ridges which show on top of the fabric; two examples of the twill weave are gabardine and denim.	Grab bag: Select a fabric sample. Tell whether it is a plain or twill weave. Describe characteristics of the weave selected.	Dunn, Bailey and Vansickle, Steps in Clothing Skills, Ch. 4.
The fabrics in the clothes one wears are different because of the fibers from which they are made and the way the fibers are woven, knitted, or bonded together.	View filmstrip to discover how fibers are woven to product a fabric. After viewing, each class member ask another a question about the filmstrip.	Filmstrip: "Fiber to Fabric."
	*Note: Democratic decision--from a list of selections made by the teacher, the students will determine the pattern to be used by the entire class.	

	Develop a definition of fabric. Find samples of fabrics which are examples of the plain and twill weaves, and explain their differences.	Vanderhoff, Clothes: Part of Your World, Ch. 5.
Designs in fabric may be obtained by varying the weave; they may also be achieved by using special finishes.	Explain differences between a structural design and an applied or surface design. Use samples to accompany explanation.	Dunn, Bailey and Vansickle, Steps in Clothing Skills, Ch. 6. Craig, Clothing–A Comprehensive Study, Ch. 14. Cunningham, Singer Sewing Book, Ch. on What You Should Know About Color and Fabric.
An easy-to-handle fabric is sturdy, tightly woven, and as crease-resistant as possible.	Describe the characteristics of an easy-to-handle fabric.	Cross, Introductory Homemaking, Ch. 14.
When a durable-press finish, such as sizing, is used on off-grain fabric, one cannot straighten the grain easily because the sizing may hold the crooked yarns in place.	Explain sizing and how it affects fabric.	
Selection of a fabric which is closely woven, non-bulky, and which appears the same on both sides contributes to the success of the first sewing project.	Summarize the advantages of choosing a cotton fabric, or synthetic with the same qualities as cotton, for an article or simple garment.	Dunn, Bailey, and Vansickle, Steps in Clothing Skills, Ch. 5.
An easy-to-handle fabric is grain-perfect. This means that the crosswise and lengthwise threads are parallel and perpendicular to each other, or interlace (cross) at right angles.	Define "grain-perfect."	Cross, Introductory Homemaking, Ch. 14. Dunn, Bailey, and Vansickle, Steps in Clothing Skills, Ch. 4.
Knowing how to prepare fabric correctly will help one to make clothes she is proud to wear.	Demonstrate one or more of the following steps in making a fabric grain-perfect: stretching shrinking pulling a thread and cutting tearing from selvage to selvage	Barclay, Champion, Brinkley, Funderburk, Teen Guide to Homemaking, Ch. 7. McDermott, Nicholas, Homemaking for Teenagers, Ch. 7.
The correct choice of sewing notions is as important as the selection of equipment or fabric.	(Interest Approach) Observe a display of threads, fasterners, and seam bindings.	

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
Mercerized cotton thread, size 60, is a good choice for a cotton fabric; mercerization gives the thread added luster and strength. Dual-duty thread is used for almost every type of sewing.	Brainstorm different types of thread available. Display the different types of thread. Discuss the use of each type of thread. Group work: Each group is given fabric samples and 2 spools of thread. Match each spool of thread with the sample or samples with which it would be used.	Gawne and Oerke, Dress--The Clothing Textbook, Ch. 15. Pamphlet: How to Choose the Right Thread. Coats and Clark, Coats and Clark's Sewing Book, Ch. on Threads and Needles.
Snaps are used for fastening where there is little strain, in contrast to hooks and eyes, which are used where there is strain on an opening.	Describe the snaps and hooks and eyes which can be used for fasteners.	Gawne and Oerke, Dress--The Clothing Textbook, Chs. 15 and 16. Pamphlets: Sew on Your Own Snaps and Sewing Hooks and Eyes on Your Clothes. Coats and Clark, Coats and Clark's Sewing Book, Ch. on Fasteners.
Seam bindings are used to cover or enclose a raw edge, and they sometimes show equally on the right and wrong side of the fabric.	Display cotton and acetate seam bindings. Point out the differences between the two. Determine when each type would be used. Match each type of seam binding with the correct fabric. Describe the job to be done with the binding. Decide which type of thread, fastener, and seam binding (if any) will be needed for your article or accessory. Prepare a shopping list for fabric and notions needed. Shopping Experience: class shops and selects notions and fabrics.	Gawne and Oerke, Dress--The Clothing Textbook, Chs. 15 and 16. Coats and Clark, Coats and Clark's Sewing Book, Ch. on Notions.
When sewing at home or school, there are certain things one has to do; these are called responsibilities.	Ask: What are your responsibilities when you sew? What is the meaning of the phrase "work in an orderly way?"	Vanderhoff, Clothes: Part of Your World, Ch. 7. Davis and Peeler, Lessons in Living, Ch. 4.

List some good work habits which will help one to do a better job when sewing both at home and in school. Compare with class.

The care with which hand stitching is done on a garment adds to the attractiveness of that garment.

List proper hand sewing techniques which will affect the appearance of articles and/or garments you make.

When hand stitching is done well, the stitches will be invisible on the right side.

Class discussion on the importance of forming correct sewing habits early in your sewing experience.

Study pictures which show how to sew right-and left-handed.

Carson, How You Look and Dress, Ch. 12.

Discuss ways that your classroom could be organized to help class members who are left-handed as well as those who are right-handed.

Basting is used to hold two or more pieces of fabric together for a short time. Basting is done so it can be easily removed after final stitching is completed.

Demonstrate the following hand stitches:
- running or basting
- overcasting or slant hemming
- whipping or vertical hemming

Barclay, Champion, Brinkley, Funderburk, Teen Guide to Homemaking, Ch. 7.

Running stitches are small, even stitches, made in the same way that basting stitches are made, only smaller.

The slant hemming stitch is used mostly where the stitches do not show.

The vertical hemming stitch is used frequently when the edge of the hem has been finished with tape or has been clean-finished.

Practice making a knot in the end of sewing thread.

Practice the running, slant hemming and vertical hemming stitch on a scrap of your fabric.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
Baste stitching is a rather long stitch used to temporarily hold parts of a garment together, to mark the center, fronts and backs of a garment, and so on. Regulation length stitching is twelve stitches to an inch. Back stitching is made by retracing machine stitches. Clean finishing is made by stay-stitching a line of stitches ¼" from the raw edge, folding exactly on the line of stitches, and stitching near the edge.	Demonstrate the following processes when machine sewing: baste stitching regulation length stitching back stitching clean finishing	Carson, How You Look and Dress, Ch. 13. Gawne and Oerke, Dress--The Clothing Textbook, Ch. 16. Coats and Clark, Coats and Clark's Sewing Book, Ch. on Machine-Stitching. Cunningham, Singer Sewing Book, Ch. on Beginning to Sew.
	Practice the above processes, using fabric scraps.	
The plain seam is the simplest and most commonly used seam; most other seams begin with a plain seam. A seam finish keeps the edges from raveling or pulling loose; the way the seam is finished will depend on the fabric that is used to make the garment. The edge-stitching finish is good for fabrics which ravel slightly. Stitched edges and turned and stitched edges are good for nonbulky fabrics.	Demonstrate all or some of the following processes, as needed, which would be used for the construction of a garment: plain seam plain seam finishes applying fasteners edge finishes	Coats and Clark, Coats and Clark's Sewing Book, Ch. on Seams and Seam Finishes. Davis and Peeler, Lessons in Living, Ch. 4. Cunningham, Singer Sewing Book, Ch. on Seams, Seams, Seams. Pamphlet: Glossary at a Glance--Seams.
	Apply the above construction processes when making your simple garment.	

	Distinguish between pressing and ironing. Brainstorm when one is used rather than the other.	Gawne and Oerke, Dress--The Clothing Textbook, Chs. 15 and 16.
An iron set at the correct temperature helps protect the fabric and increases the attractiveness of the finished product.	Question and answer: Why is the temperature of the iron important? Given types of fabric determine the correct setting to be used.	
Pressing is essential for successful sewing because it will help produce a well-made garment and avoid the home-made look.	Discuss the fact that pressing is essential to successful sewing.	
Pressing as you go creates a better product. One seam should never cross another seam without having first been pressed.	Question and answer: What is meant by the phrase "pressing as you go"? Why is it necessary to press seams before they are crossed with another line of stitching?	Pamphlet: How to Press as You Sew.
The amount of heat, moisture, and pressure required depends upon the kind of fabric being pressed.	List and discuss the importance of the 3 ingredients needed for successful pressing: heat moisture pressure	
Directional pressing, or moving the iron with the lengthwise grain of the fabric, prevents stretching a fabric or garment.	Demonstrate directional pressing. (NOTE: Attention and help will be given by the teacher in fitting. Patterns selected should require little fitting except in length.)	Cunningham, Singer Sewing Book, Ch. on Pressing as You Sew. Coats and Clark, Coats and Clark's Sewing Book, Ch. on Pressing. Dunn, Bailey, and Vansickle, Steps in Clothing Skills, Ch. 20. Simplicity Co., Simplicity Sewing Book, Ch. 5.
Pattern markings are the guide post for putting together and sewing one's garment.	Identify the pattern markings. Select the pattern pieces needed for the garment. Determine the pattern lay-out to be used.	
Fabric grain can be distorted by improper layout.	Discuss the importance of identifying, circling, and using the proper layout.	

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
The fold of the fabric should always be on grain lengthwise or crosswise.	Demonstrate the difference between lengthwise and crosswise grain. Demonstrate pinning the pattern pieces on the fabric following your cutting layout.	
Pins should be placed 6 to 8 inches apart and at right angles to the seams and folded edge.	Demonstrate pinning the pattern pieces on the fabric.	
Fitting and construction are made easier when correct cutting procedures are used.	Observe demonstration of proper cutting hints listed on a flipchart. 1. Use bent-handle shears. 2. Do not use pinking shears. 3. Cut exactly on the cutting line. 4. Cut with the fabric grain. 5. Cut notches outward. 6. Do not cut fold line.	Simplicity Co., Simplicity Sewing Book, Ch. 5.
Construction symbols are transferred to the fabric before the pattern is removed for ease in construction.	Practice the use of tracing wheel and carbon on samples after receiving general instructions. Apply the above processes when making your garment. SUMMARIZE OR EVALUATE IMPORTANT LEARNINGS FROM THIS UNIT.	

TITLE OF UNIT: CLOTHING FOR YOUNG TEENS

SUGGESTED TIME: 7-9 weeks

MAJOR CONCEPTS FOR UNIT:

Influence of clothing on the individual
Color and line in relation to school clothing for the individual
Properties of natural fibers
Selection and use of tools and equipment for basic clothing construction
Construction of a basic clothing project
Care and storage of school clothing
Minor garment repairs and alterations

BEHAVIORAL OBJECTIVES FOR UNIT:

The student will:
- comprehend some of the social and psychological aspects of clothing.
- develop an awareness of aesthetic factors in dress.
- identify the properties of certain natural fibers in relation to their end-use.
- use approrpiate tools and equipment involved in specific tasks of clothing construction.
- perform basic clothing construction methods.
- perform certain tasks when caring for and storing school clothing.
- perform minor garment repairs and alterations.

GENERALIZATIONS FOR UNIT:

Being attractively and appropriately dressed has certain social and psychological effects.

The choice of a garment to buy or construct is influenced by color and line, two of the aesthetic factors.

The study of fiber properties is important to the finished quality of a garment, whether purchased or constructed.

The selection and use of tools and equipment are just as important as are the actual construction processes.

Skill in sewing is developed by constructing new garments that provide for mastering new procedures.

Appropriate care and adequate storage of clothing enhances its beauty and are essential in prolonging the wearability of garments.

Repairs and alterations are sometimes necessary in prolonging the life of a garment or in extending its usefulness.

CONCEPTUAL OUTLINE FOR UNIT – CLOTHING FOR YOUNG TEENS

(Comprehensive I Level)

Page

I. Influence of clothing on the individual 42

- A. Effect of clothing on appearance
- B. Effect of clothing upon self-image
- C. Relationship of dress to feelings

II. Color and line in relation to school clothing for the individual 45

- A. Effect of various skin tones or personal coloring on choice of clothing
- B. Color choices for school clothing
- C. Effect of lines on figure types

III. Properties of natural fibers 49

- A. Properties of natural fibers (protein/animal)
- B. Properties of natural fibers (cellulose/plant)

IV. Selection and use of tools and equipment for basic clothing construction 52

- A. Selection and use of small equipment
  - 1. Measuring tools, such as transparent ruler
  - 2. Marking tools, such as tracing paper, tracing wheel
- B. Selection and use of pressing equipment
- C. Use of machine attachments
  - 1. Zipper foot (regular zipper)
  - 2. Seam guide and/or seam guide lines

V. Construction of a basic clothing project 55

- A. Guides for selecting the pattern
- B. Use of a commercial pattern
- C. Relationship of fabric to pattern style and construction ability
- D. Selection and use of sewing notions
  - 1. Zipper
- E. Processes in machine sewing
  - 1. Staystitching
  - 2. Directional stitching
  - 3. Understitching
  - 4. Lock stitching
- F. Basic construction processes using machine and/or hand sewing
  - 1. Seams and seam finishes
  - 2. Darts
  - 3. Fitted facings
  - 4. Plackets and zippers
  - 5. Patch pockets
  - 6. Hems

VI. Care and storage of school clothing 62

- A. Care involved in school clothing maintenance
- B. Routine of clothing care
- C. Storage for protection and convenience
- D. Storage problems

VII. Minor garment repairs and alterations 67

A. Simple repairs for clothing articles
B. Purposes of garment alterations
C. Choice of ready-made garments to minimize alterations

MAJOR CONCEPT FOR UNIT: I. Influence of clothing on the individual

SUPPORTING CONCEPTS:
A. Effect of clothing on appearance
B. Effect of clothing upon self-image
C. Relationship of dress to feelings

BEHAVIORAL OBJECTIVE FOR UNIT: Comprehend some of the social and psychological aspects of clothing.

SPECIFIC PERFORMANCE OUTCOMES:
The student will
- describe, in general, the differences in appearance of classmates.
- list ways a person may be rejected because of appearance.
- explain own assets for helping to make oneself more attractive.
- identify different satisfactions derived from being well-dressed.

GENERALIZATION: Being attractively and appropriately dressed has certain social and psychological effects.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	(NOTE: In order to discover how much experience students have had in Clothing & Textiles, whether in a Junior High program, 4-H program, or at-home, it may help to use check sheet, Appendix D.	Todd and Roberts, Clothes for Teens, Ch. 7. Gawne and Oerke, Dress: The Clothing Textbook. p. 497-499.
Clothing is used to enhance and defend the self.	(Interest Approach) Observe the different ways people dress and discuss differences in individuals (blondes, brunettes, redheads, short, tall, male, female, young, old, etc.) by describing, in general, what is seen when looking at classmates. How do they differ? OR Describe the earliest clothing memory you have. (Try to think back as early as four years of age or younger, if possible.)	Pictures and observations. Tolman, Charm and Poise for Getting Ahead, Ch. 18. Rosencranz, Clothing Concepts: A Social-Psychological Approach, Ch. 1.

Although an individual does not have to look at oneself, other people do, and they may not find the sight pleasing or acceptable. Clothing can enhance appearance, make the physical self more desirable, increase being accepted, and prevent being rejected by the group.	Identify ways in which people may cause others to reject them because of their appearance. OR Brainstorm: How teenagers dress to please other teenagers and thus achieve acceptance.	Gawne and Oerke, Dress--The Clothing Textbook, Ch. 1.
Each individual has the potential for making the physical self desirable.	Discuss the fact that not all persons are beautiful but that every person may make himself attractive through capitalizing on his assets. List names of well-known stars or performers who capitalize on their assets in spite of lack of physical beauty.	Gawne and Oerke, Dress--The Clothing Textbook, Ch. 1.
What one knows about himself and thinks of himself is one's "self-image" or "self-concept." A person acquires an opinion of himself through an imagined judgment of what others think of him.	Question: Do you have a self-image? Describe this image.	Vanderhoff, Clothes: Part of Your World, Ch. 2.
The skillful use of clothing can conceal physical shortcomings due to heredity, such as bone structure and facial features, and can help the individual to improve his self-image.	Consider and comment on how the use of clothing may be important in overcoming physical shortcomings; for example, physical traits due to heredity.	Craig, Clothing--A Comprehensive Study, Chs. 8 and 10.
When the image one projects to others coincides with one's self-image, social adjustment presents few problems.	Enlarge upon or question the concept that good physical appearance promotes a good self-image.	Pamphlet: The Clothes We Wear, National Education Association.
Clothing is one means through which a person reveals the concept of "self."	Choose pictures from magazines or newspapers to illustrate how clothing seems to reflect a certain self-image.	Magazines or newspapers.
Understanding the satisfactions derived from being a well-dressed person creates a feeling of confidence, poise, and respect within one's self.	Discuss the different satisfactions derived from being well-dressed: self-confidence poise self-respect	Vanderhoff, Clothes: Part of Your World, Ch. 1. Craig, Clothing--A Comprehensive Study, Ch. 10. McDermott and Nicholas, Homemaking for Teenagers, Ch. 6.

COMPREHENSIVE I - I. Influence of clothing on the individual

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	OR	
Clothing helps one feel more confident and secure.	Answer question: How do you feel when you are well-dressed? Do you act differently when you are wearing something which you feel does not suit you? Explain.	
	View filmstrip and discuss clothing satisfactions depicted in filmstrip.	Filmstrip: "The Psychological Importance of Clothing", J.C. Penney Co.
	OR	
Clothing is a means of self-expression.	Examine pictures of clothing to identify different satisfactions or dissatisfactions occurring from certain types of dress.	

MAJOR CONCEPT FOR UNIT: II. Color and line in relation to school clothing for the individual

SUPPORTING CONCEPTS:
A. Effect of various skin tones or personal coloring on choice of clothing
B. Color choices for school clothing
C. Effect of lines on figure types

BEHAVIORAL OBJECTIVE FOR UNIT: Develop an awareness of aesthetic factors in dress.

SPECIFIC PERFORMANCE OUTCOMES:
The student will - select best colors for clothing
- select lines suitable for various figure types.

GENERALIZATION: The choice of a garment to buy or construct is influenced by color and line, two of the aesthetic factors.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	(Interest Approach) Look at your skin tone in a mirror. Now look at the skin tone of some of your classmates. What is the difference?	
	OR	
Three pigments, red, yellow, and brown, are found in varying amounts in different skins.	Explore the different types of skin colorings. Decide which type of skin color you have.	Tolman, Charm and Poise for Getting Ahead, Ch. 16. Sturm and Grieser, Guide to Modern Clothing, Ch. 2. Gawne and Oerke, Dress--The Clothing Textbook, Ch. 3. Uggams, Let's Face It. Spears, How to Wear Colors With Emphasis on Dark Skins, Chs. 1 and 2.

COMPREHENSIVE I - II. Color and line in relation to school clothing for the individual

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
We can talk only about general guidelines for choosing colors because each person is different and needs to select the best ones for himself. Some colors make an individual look much better than others. Skin, hair, and eyes are important determiners of the right colors for a person.	Have a "My Best Colors" class session, using partners. Try on different colors and decide which colors look best on your partner, keeping in mind her personal coloring. Try to discover answers to the following questions for each girl: Which colors – make you feel good when you use them? overpower you, are more noticeable than you? make your skin seem clearer and fresher? make your skin appear duller, not as fresh and clear? attract attention to any skin blemishes? make your eyes appear more noticeable? make your eyes appear less noticeable? bring out desirable tints in your hair? dull your hair? Prepare a summary stating your most flattering colors, those that are fairly becoming, and those that you should avoid.	
Warm or advancing colors are stimulating and exciting and make things appear larger and closer than they really are. Cool or receding colors are calm and restful and make things appear smaller and farther away than they really are. Examples of neutrals are black, white, and gray. Color can add excitement and interest to one's clothes and to the individual.	Locate examples of warm and cool colors and neutrals in the classroom. Discuss the effect of warm and cool colors and neutrals on different individuals, objects, etc. View filmstrip and look for important pointers when selecting colors for your school clothing, such as: (a) Bright colors may be worn more easily under artificial light than by daylight. (b) Fabrics light in value, intense in color, or having shiny surfaces increase the apparent size of the wearer.	(SL) Reiff, Steps in Home Living, Ch. 9. Craig, Clothing--A Comprehensive Study, Ch. 12. Filmstrip: "Color As You Wear It", Muller, Jordan and Herrick.

Colors tend to have seasons of fashion.	Bring to class a skirt, scarf, blouse or other clothing to illustrate the current "fashion" color or colors. Compare to previous "fashion" colors. Demonstrate how a person can wear the latest color, even though this color may not be one of her best, such as: wearing the color in a skirt. (EE) Mount swatches of your best colors. Also, indicate colors you should avoid.	
	OR	
Colors that make the hair and eyes sparkle, the skin glow, and the figure attractive influence one's personal appearance.	(EE) Cut pictures of colorful clothes from magazines or catalogues. Decide which of these would look best on you. Why? Which would not look good on you? Why? Paste these in a notebook and record under each why it might be a good or poor choice for you.	Current magazines and catalogues.
Vertical lines closer to the center of the body tend to make a person look taller and thinner. Horizontal lines tend to create an effect of width. Diagonal lines create either an effect of length or width, depending upon their degree of slant. Curved lines tend to give a feeling of roundness; however, a long slightly curving line can produce a feeling of height.	Define the four main types of lines.	Craig, Clothing--A Comprehensive Study, Ch. 13. Todd and Roberts, Clothes for Teens, Ch. 5. Gawne and Oerke, Dress--The Clothing Textbook, Ch. 2.
	View transparencies, which provide a framework for the four types of lines. Take notes and discuss during viewing.	Transparencies: "Line and Shape, Parts I and II," 3-M Company.

COMPREHENSIVE I - II. Color and line in relation to school clothing for the individual

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resourc
Lines that are becoming make one's face and figure appear at their best.	Observe your figure in a full-length mirror. Using 1" wide white flannel strips, drape on body to form vertical, horizontal, diagonal, and curved lines commonly found on line charts. Which type of line/s do you find more becoming? Select pictures of dresses that illustrate each of the four types of lines--vertical, horizontal, diagonal, and curved. Choose one that is especially suitable for you and tell why.	

MAJOR CONCEPT FOR UNIT: III. Properties of natural fibers

SUPPORTING CONCEPTS: A. Properties of natural fibers (protein/animal)
B. Properties of natural fibers (cellulose/plant)

BEHAVIORAL OBJECTIVE FOR UNIT: Identify the properties of certain protein and cellulose fibers in relation to their end use.

SPECIFIC PERFORMANCE OUTCOMES:
The student will - write the advantages and disadvantages of properties of wool, silk or silk-like fiber, linen, and rayon.

GENERALIZATION: The study of fiber properties is important to the finished quality of a garment whether purchased or constructed.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
Fibers can be separated into two main types: those which are formed by natural processes (cellulose and protein fibers), and those which are developed in laboratories by scientific procedures (thermoplastic fibers).	(Interest Approach) Exhibit samples of raw products of wool, silk, linen, and rayon with the actual fabric alongside the raw materials.	Vanderhoff, Clothes: Part of Your World, Ch. 5. The Wool Bureau or Pendleton Woolen Mills, International Silk Assoc., The Belgian Linen Assoc.
Protein fibers are obtained from animal sources.	Define protein fiber. Give examples.	Pamphlet: Wool From Fleece to Fabric, American Sheep Producers Council.
Wool comes from the fleece of sheep or lambs.	Distinguish between wool and silk according to their origin.	Booklet: The Story of Wool, American Sheep Producers Council.
Silk comes from the cocoons of wild or cultivated silkworms.		Film: "Wool . . . From Fleece to Fashion," Pendleton Woolen Mills.
Knowing the properties of individual fibers helps one to understand why certain natural fibers are used for some fabrics, whereas manufactured fibers are more satisfactory for other fabrics.	Write wool and silk as headings: Under each, list the advantages and disadvantages of properties of the fiber. See the example below:	David and Peeler, Lessons in Living, Ch. 3.

COMPREHENSIVE I - III. Properties of natural fibers

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	Example: Wool Advantages / Disadvantages Bring to class some labels which have information about the wool and silk fibers. Study these labels and share information with class members.	Craig, Clothing--A Comprehensive Study, Ch. 14. American Home Economics Association, Textile Handbook, Ch. on Textile Fibers.
Cellulose fibers are obtained from vegetable sources. Linen is produced from the flax plant. Rayon is made from chemically-treated cellulose (wood pulp and cotton linters).	Define cellulose fiber. Give examples.* Distinguish between linen and rayon according to their origin.	Vanderhoff, Clothes: Part of Your World, Ch. 5. Booklet: What You Should Know About Rayon and Acetate, American Fabrics. Filmstrip: "Rayon Today," FMC Corporation. Booklet: New Vistas for Rayon, Textile Industries.
Understanding the various fibers helps in understanding the fabrics which they become. Each type of fiber has its own special characteristics.	Write linen and rayon as headings. Under each, list the advantages and disadvantages of the fiber. See the example above.	Davis and Peeler, Lessons in Living, Ch. 3. Craig, Clothing--A Comprehensive Study, Ch. 14. American Home Economics Association, Textile Handbook, Ch. on Textile Fibers.

*(NOTE: Since the cotton fiber was dealt with at the Junior High level, linen and rayon will be the only cellulose fibers included in this section.)

Bring to class some labels which have information about the linen and rayon fibers. Study these labels and share information with class members.

MAJOR CONCEPT FOR UNIT: IV. Selection and use of tools and equipment for basic clothing construction

SUPPORTING CONCEPTS:
A. Selection and use of small equipment
B. Selection and use of pressing equipment
C. Use of machine attachments

BEHAVIORAL OBJECTIVE FOR UNIT: Use appropriate tools and equipment involved in specific tasks of clothing construction.

SPECIFIC PERFORMANCE OUTCOMES:
The student will
- measure accurately, using a tape measure, ruler, and yardstick.
- practice using the tracing wheel and tracing paper.
- demonstrate the appropriate use of each piece of pressing equipment.
- operate the sewing machine, using the zipper foot and seam guide attachments.

GENERALIZATION: The selection and use of tools and equipment are just as important as are the actual construction processes.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
The appropriate selection and accurate use of sewing equipment are important for the quality of one's work, ease of construction, and appearance of the finished product.	(Interest Approach) Brainstorm the tools needed by various people in their work, e.g. carpenter, doctor, beautician. Relate to needs of a seamstress and the finished product. OR Grab Bag (Sewing tools in a bag). Students draw a tool and try to give the name of it and how used. (Use tools during learnings which follow.)	
The ruler is very useful for measuring small parts of a garment, such as seams, tucks, ruffles, or hems.	Measure two yards of fabric with a tape measure, a ruler, and a yardstick. Which is easiest to use? Which seems most accurate? Demonstrate using a transparent ruler, as compared with a wooden or metal ruler. Discuss differences.	Carson, How You Look and Dress, Ch. 11.

The tracing wheel and tracing paper are used to transfer pattern markings from a pattern to a cut garment.	Demonstrate the purposes of a tracing wheel and tracing paper (or tailor's tacks according to teacher's preference.)	Cross, Introductory Homemaking, Ch. 14.
	Practice using the tracing wheel and tracing paper. Compare results.	Carson, How You Look and Dress, Ch. 16.
Using tracing paper of a color similar to that of the fabric, since the darker colors are hard to remove from some fabrics.	Divide class into two groups. Have a contest for two weeks, or any certain length of time, to see which side is better at putting away the equipment that belongs to the school, such as the sewing machines, ironing boards, irons, tracing wheels and paper, and keeping personal equipment in order in the tote trays.	
The back of a table knife may be substituted for a tracing wheel.		
	Keep a record of the cost of each piece of sewing equipment you had to buy. Compare the cost of your equipment with that of your classmates, and decide how money was saved by using equipment found in the home.	
Because pressing is as important to the finished garment as are sewing and fitting, certain pressing equipment is absolutely necessary.	Demonstrate how each piece of pressing equipment is to be used.	
	Demonstrate your ability to use correctly each piece of pressing equipment.	Dunn, Bailey, and Vansickle, Steps in Clothing Skills, Ch. 20.
The pressing mitt can be placed on the end of a sleeve board or on the hand to press rounded places which are difficult to reach.		Sturm and Grieser, Guide to Modern Clothing, Chs. 8 and 11.
A pressing cloth, which could be two or three thicknesses of fine cheesecloth, is useful for most fabrics which are to be pressed on the right side.		Cunningham, Singer Sewing Book, Ch. on Pressing as You Sew.
A pressing ham is a firm cushion for pressing rounded seams and corners which might lose their shape on a flat ironing surface.		
The pounding block, sometimes called a clapper or beater, is an uncovered wooden block used to flatten seams and faced edges.		

COMPREHENSIVE I - IV. Selection and use of tools and equipment for basic clothing construction

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
An attachment replaces the regular presser foot on the machine.		
An adjustable zipper foot, used for applying a zipper, prevents broken needles or damaged zipper teeth.	Demonstrate the attaching of a zipper foot and seam guide. Discuss reasons for using these attachments.	Cunningham, Singer Sewing Book, Ch. on Using Your Machine Accessories.
A seam guide, which is an adjustable piece of metal that can be screwed to the machine a seam's width from the needle, will help assure seams of even width.	Practice attaching a zipper foot and seam guide to your sewing machine.	
Knowing how to use the attachments on the machine will enable one to speed the work of construction, whether in re-styling clothing or in working with new fabrics.	Practice using these attachments on a sample of fabric. (The zipper foot could be used when putting inexpensive zippers in a sample of fabric. These zippers may be purchased in quantity.)	
Before using an attachment, one may practice on a sample until the operation can be handled precisely and accurately.	(Review Idea) "What Am I?" found in Appendix E, could be used as a review of small tools and equipment.	Appendix E, page 6.

MAJOR CONCEPT FOR UNIT: V. Construction of a basic clothing project

SUPPORTING CONCEPTS:
A. Guides for selecting the pattern
B. Use of a commercial pattern
C. Relationship of fabric to pattern style and construction ability
D. Selection and use of sewing notions
E. Processes in machine sewing
F. Basic construction processes using machine and/or hand sewing

BEHAVIORAL OBJECTIVE FOR UNIT: Perform basic clothing construction methods.

SPECIFIC PERFORMANCE OUTCOMES:
The student will
- select a pattern, according to body measurements.
- alter the pattern pieces, if necessary.
- choose an appropriate fabric and notions for the construction of a basic clothing project.
- follow the guide sheet for selecting the appropriate cutting layout diagram, pinning, cutting, and marking.
- practice the following processes when machine sewing: staystitching, directional stitching, understitching, and lockstitching.

GENERALIZATION: Skill in sewing is developed by constructing new garments that provide for mastering new procedures.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
Sewing clothing is shaping flat pieces of fabric to fit one's individual shape. Therefore, it is important to understand one's particular shape. Accurate body measurements are essential for effective pattern buying and alteration. It is a good idea to take body measurements over the same or similar clothes or undergarments which one expects to wear with the planned garment.	Record the following measurements: bustline waist back waist length (from base of neck to waist) hips (7"-9" below waist or at fullest part)	Craig, Clothing--A Comprehensive Study, Ch. 20. Coats and Clark, Coats and Clark's Sewing Book, Ch. on Patterns.

COMPREHENSIVE I - V. Construction of a basic clothing project

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
To obtain accurate measurements, it is beneficial to work with a partner.		
Figure types need to be considered in order to determine pattern size; classmates of about the same age have different figure types.	Compare your body measurements with the measurements on a pattern size chart and choose your pattern type and size.	Current pattern books.
The pattern type and size shall be selected which correspond most closely with body measurements.	Formulate a list of guides to consider when selecting a pattern for the difficulty of construction required, keeping in mind the following construction processes: seams and seam finishes darts fitted facing plackets and zippers patch pockets hems	Carson, How You Look and Dress, Ch. 14.
	Select your pattern.*	
	Discuss the information found on the front and back of the pattern envelope.	Dunn, Bailey, and Vansickle, Steps in Clothing Skills, Ch. 19.
	(EE) Mark your problem areas, tasks you find difficult to perform, unusual requirements. Bring these problems to class for discussion.	
	*(NOTE: Teacher-student decision--The teacher and class members will choose the types of projects for construction. The entire class, under the guidance of the teacher, could then choose the garment for construction, keeping in mind the construction processes.)	

Fabrics are different because of the fibers from which they are made and the way they are woven or knitted.	Look at samples of cotton and cotton blends, linen, rayon, wool, and silk. From your earlier study of textiles, review the advantages and disadvantages of each.	Carson, How You Look and Dress, Ch. 7. American Home Economics Association, Textile Handbook, Ch. on Textile Fibers.
	Launder a piece of each fabric to test its colorfastness. Discuss your findings.	
Plain colors or prints rather than stripes or plaids shall be chosen by a beginner.	Display three small pieces of fabric that could be easily handled and three that would present cutting or sewing difficulties. Exchange ideas with classmates.	
	Name four ways to tell the difference between firmly-woven and loosely-woven fabrics.	Carson, How You Look and Dress, Ch. 15.
	Review points to consider when buying fabric, such as: (a) plaids or stripes need special handling (b) read chart to buy correct amount	Carson, How You Look and Dress, Ch. 15. Coats and Clark, Coats and Clark's Sewing Book, Ch. on Fabrics.
	Problem to solve: Lynda needs 1-3/4 yards of fabric for a skirt. How much will the fabric cost if it is priced at 69 cents a yard? Alicia bought 3-1/4 yards of fabric for a dress. The fabric cost 79 cents a yard. How much change should she receive from a five-dollar bill?	
	ENRICHMENT	
When choosing a fabric, it is a good idea to know whether it is suitable for the intended use, whether its durability justifies the expenditure of time and money, and whether its upkeep is practical for the situation.	Visit a fabric shop or department store and compare fabrics (and prices) which would be suitable for a basic clothing project. **********	Field trip.
The judgment and taste one exercises in coordinating the fabric with the pattern can determine the success of the finished product.	Choose a fabric suitable for the pattern style.	

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
Sewing notions are supplies other than the fabric which are needed in the construction of a garment.	(Interest Approach) Observe a display of several types of zippers. Discuss advantages and characteristics of each for certain garments.	Pamphlet: Talon Makes It, Talon Educational Service.
Zippers make a smooth and attractive way to close a placket.	Name three things one must know when buying the right zipper.	Dunn, Bailey, and Vansickle, Steps in Clothing Skills, Ch. 21.
	Ask: How do you measure the length of a placket opening?	
	Decide which type of zipper you will need for your garment.	
	Purchase appropriate fabric and necessary notions.	
	Select pattern pieces needed.	
Patterns are planned with some allowance for ease; good fit includes some ease for wearing comfort.	Define "ease."	Vanderhoff, Clothes: Part of Your World, Ch. 7.
Darts on the pattern can be pinned together in order to see how length and location of each will affect fit.	Pin darts and seams together on the pattern pieces. Try on the pinned-together pattern pieces directly over the type of undergarment or clothing you expect to wear with the finished garment.	Cunningham, Singer Sewing Book, Ch. on Fitting the Pattern to Your Figure.
	OR	Coats and Clark, Coats and Clark's Sewing Book, Ch. on Patterns.
	Check the pattern measurements against your measurements, by measuring the flat pattern pieces.	Cunningham, Singer Sewing Book, Ch. on Fitting the Pattern to Your Figure.
		Chart for Determining Necessary Alterations, See Appendix F, page 7.

Changes in the pattern may be necessary even though the pattern type and size most like the individual's body measurements has been purchased.	Alter, if necessary. Mark any changes on the pattern piece for future reference.	Coats and Clark, Coats and Clark's Sewing Book, Ch. on Patterns.
Most patterns include markings and directions for two types of alterations, lengthening and shortening.	Discuss the importance of checking and rechecking the fit of your pattern before the cutting of a garment.	
Using the correct cutting layout is essential for saving time, money, and fabric.	Select the correct cutting layout diagram. Discuss the reasons for circling this layout on your guide sheet.	Cunningham, Singer Sewing Book, Ch. on Laying Out the Pattern and Cutting.
To hold the pattern pieces, place pins at right angles to the seam line.	Pin the pattern pieces to the fabric.	Pamphlet: Layout, Cutting, Marking, Dritz-Scovill Manufacturers.
Long, even strokes are most effective when cutting out pattern pieces.	Cut out the pattern pieces, using shears.	Pamphlet: Good Fit Depends on Accuracy, Dritz-Scovill Manufacturers.
Transfer pattern markings very accurately onto the pieces of the garment if the finished garment is to fit properly and look like the pattern from which one is working.	Mark the pattern pieces, using a tracing wheel and tracing paper. (To be safe, test to see that tracing marks can be removed from a scrap of cloth before using the paper on a cut garment.)	
Staystitching is stitching to give additional strength to certain parts of a garment that are apt to stretch. Directional stitching is sewing with the grain of the fabric, and is made exactly on the seam line to hold two pieces of a garment together. Understitching is the process of stitching a second line of stitches through the facing and seam of a garment to cause the facing to lie flat against the garment.	Demonstrate the following processes when machine sewing: staystitching directional stitching understitching lockstitching Practice the above processes, using fabric scraps left from your garment.	Dunn, Bailey, and Vansickle, Steps in Clothing Skills, Ch. 21. Coats and Clark, Coats and Clark's Sewing Book, Chs. on Facings and Machine-Stitching. Cunningham, Singer Sewing Book, Chs. on Assembling Your Work and Seams, Seams, Seams,

COMPREHENSIVE I - V. Construction of a basic clothing project

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
Successful construction of a garment by utilizing certain processes provides a feeling of accomplishment.		
A seam allowance is usually 5/8 of an inch. If a fabric frays, a seam finish will need to be used. 8 Darts help shape clothes by making the flat pieces of fabric fit human figures. To "face" in clothing construction means to finish, or complete, an edge of a garment by enclosing the edge with a piece of fabric; a fitted facing, when assembled for attaching, is shaped like the area that it will enclose or complete. A placket is an opening needed when you put on or take off a garment.	Demonstrate all or some of the following processes, as needed, incorporating demonstrations, programmed materials, and audio-visuals which would be used for the construction of a simple garment: seams and seam finishes darts fitted facing plackets and zippers patch pockets hems Apply the above construction processes when making your garment.	Johnson, Clawson, and Shoffner, Sewing Step-By-Step (Construction Techniques, Parts I and II) Programmed materials. Gawne and Oerke, Dress--The Clothing Textbook, Ch. 16. Coats and Clark, Coats and Clark's Sewing Book, Chs. on Seams and Seam Finishes; Darts; Facings; Plackets; Zippers; Pockets; and Hems. Cunningham, Singer Sewing Book, Chs. on Seams, Seams, Seams; Darts, Tucks, and Gathers; Neckline Finishes; Homeward Bound; Zippers, Hems, Belts, and Buttons; and Pick a Pretty Pocket.

A well-sewn zipper is flat and straight and does not show on the outside of the garment.

Pamphlet: Let's Face It, Coats and Clark.

Pamphlet: More About Zippers--Neck Facing Finish, Coats and Clark.

Pamphlet: Sew in Your Zipper 1-2-3! Coats and Clark.

A patch pocket is one which is sewn on the outside of the garment.

Skirt length is marked from the floor while the person is wearing the garment.

A necessary step in finishing a hem attractively is to make it lie flat on the area where it will rest when it is turned up.

Pamphlet: Hems in the Garments You Wear, Coats and Clark.

19

MAJOR CONCEPT FOR UNIT: VI. Care and storage of school clothing.*

SUPPORTING CONCEPTS:
A. Care involved in school clothing maintenance
B. Routine of clothing care
C. Storage for protection and convenience
D. Storage problems

BEHAVIORAL OBJECTIVE OR UNIT: Perform certain tasks when caring for and storing school clothing.

SPECIFIC PERFORMANCE OUTCOMES:
The student will
- demonstrate care of school clothing while putting on and wearing it.
- design a chart for a daily and weekly clothing care routine.
- observe how the appearance of a garment or article of clothing is affected by proper storage.
- sketch a suitable plan for storage of present clothing.
- design improvised storage space for present clothing needs.

GENERALIZATION: Appropriate care and adequate storage of clothing enhances its beauty and is essential in prolonging the wearability of garments.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	*(NOTE: This concept could be taught as a seasonal one, right before fall, winter, or spring. In this way, it would provide added incentive for an extended experience.) (Interest Approach) Arrange with one or two students the day before to demonstrate their routine of dressing for school. (This could be done from the slip outward, including such items as hosiery, skirt, blouse, jumper, dress, shoes, etc.)	
The first step in wearing clothing with care is to be careful when putting it on.	Explain how care while dressing affects the service of clothing.	Sturm and Grieser, Guide to Modern Clothing, Ch. 6.

	Demonstration: Class members demonstrate each of the following: 1. how to handle a girdle and bra when putting on. 2. putting on and taking off a dress, skirt, coat, gloves, and stockings. 3. sitting down without wrinkling a full-gathered skirt, a pleated skirt, and a straight or A-line skirt. 4. brushing and hanging up a jacket, skirt, dress, and coat.	
The well-groomed person will start taking care of clothes when they are put on in the morning and continue to do so during the day until taking them off at night.	List, on the chalkboard, ways in which you can improve the day-by-day care of garments while wearing them, such as: (a) to avoid strain on armhole seams, put one arm in a sleeve at a time instead of trying to put both sleeves on at once. (b) to prevent wrinkling and keep buttons from pulling off, unbutton a coat or jacket before you sit down.	Todd and Roberts, Clothes for Teens, Ch. 2.
Giving consideration to the clothes one has on involves thinking about them while doing other things until such consideration becomes a habit.	Buzz group: Why is it wise to change from school clothes to leisure clothes? In some cases, why not?	Cross, Introductory Homemaking, Ch. 15.
Check and air all clothing that has been worn before putting away. After removing clothing, give whatever attention is needed to make it ready for the next wearing. The few minutes one spends in hanging up clothes immediately may save many minutes of pressing.	Group work (committees) Reports on "How to Put Clothes Away," using such ideas as: (a) hanging up clothes (b) brushing clothes (c) airing clothes (d) checking clothes for needed repairs, etc. Summarize main ideas.	Vanderhoff, Clothes: Part of Your World, Ch. 6.
Well-cared-for clothing brings personal satisfaction. Using a few minutes each day to care for clothing prevents the frustration of working several hours at one time.	Formulate possible routines for clothing care.	Above references.

COMPREHENSIVE I - VI. Care and storage of school clothing

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
Daily care not only helps clothing look better, but also helps it last longer.	View filmstrip showing proper care of clothing. List any clues which might help you to properly care for your school clothing, such as: (a) natural fibers require much care (b) hang stable knit garments on padded hangers (c) a few fabrics, due to their construction, finish, or trim, cannot be dry-cleaned or washed.	Filmstrip: "Clothing Care Clues," Visual Education Consultants.
Doing washing and ironing on a weekly basis assures having clean clothing for any emergency or unexpected event.	Answer question: What are the advantages of an established routine of clothing care?	Cross, Introductory Homemaking, Ch. 15.
	Write some precautions to take to insure neatness of clothing.	
Care that is given clothing at certain periods of the year is called seasonal care.	Discuss the advantages of wearing clothing on a rotation basis.	
Clothing that is ready when needed helps one to stay on schedule and gives one a feeling of self-satisfaction.	Chart a "Clothing Care Plan" for your school clothing. Decide what jobs need to be done and when you will do them. Take the plan home and try to carry it out.	(SL) Reiff, Steps in Home Living, Ch. 9.
	Report to the class how your plan worked out at the end of one week.	
Protection for your clothing means longer wear and prettier clothes.	Question: How does good storage affect the appearance of a garment or article?	Vanderhoff, Clothes: Part of Your World, Ch. 6.
Hanging soft knits and open knit garments causes them to "grow" in length and creates "wings" at the shoulders.		

Plastic cleaning bags are helpful to protect clothes, but are dangerous for small children to play with.	Answer question: How can plastic bags be used for storage purposes?	
Airtight garment bags may be purchased for storing out-of-season clothing; these are particularly useful for woolens.	(EE) Construct a storage box for your jewelry, using a cardboard box and pad with cotton or tissue.	
A storage area, whether limited or ample, needs to be arranged so that it will be easy to use.	Sketch storage area that you use for clothing on a piece of paper, as it presently looks.	
A closet pole provides a place to hang clothes conveniently.	Design a new arrangement of a storage area, which would be more convenient for you to see and reach. Sketch this on a piece of paper.	
Every article of clothing needs a place to be stored.	List all the different types of school clothing you own, including such things as underwear, dresses, suits, shirts, skirts, blouses, pants, and shoes. Decide where each item should be stored.	
	Discuss why similar garments should be hung together in a closet or storage area.	Cross, Introductory Homemaking, Ch. 15.
Grouping similar objects in storage space will save much effort.	(EE) Arrange items in your storage area so that each type of clothing item is placed together.	
Clothing that is seldom used may be placed at the back or at one end of a closet.		
Storage space sometimes has to be shared with other members of the family.	Describe reasons why certain members of a family may have to share a closet area.	
Seasonal clothing may need to be moved to another storage space as the seasons of the year change.	Brainstorm: What is seasonal clothing?	

COMPREHENSIVE I - VI. Care and storage of school clothing

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
If a closet is large enough, clothes can be exchanged from season to season, so that winter clothes are at the back or end of the closet during the summer months and summer clothes at the back or end during the winter.	Group your clothing according to spring-summer or fall-winter by listing in two different columns. Decide on a suitable arrangement for storing your seasonal clothing.	
If storage space is limited, one may have to improvise; some ideas for improvising are an old trunk newly decorated, an extension hanger for the back of a door, dress boxes for items that need not be hung, and large boxes placed under a bed.	Answer question: What can you do to store your clothes when you do not have a closet in your room? List other ways to improvise storage. Design improvised storage space for clothing which does not have adequate space at present.	Dunn, Bailey, and Vansickle, Steps in Clothing Skills, Ch. 14. Cross, Introductory Homemaking, Ch. 15. Dunn, Bailey, and Vansickle, Steps in Clothing Skills, Ch. 14.

MAJOR CONCEPT FOR UNIT: VII. Minor garment repairs and alterations

SUPPORTING CONCEPTS:
A. Simple repairs for clothing articles
B. Purposes of garment alterations
C. Choice of ready-made garments to minimize alterations

BEHAVIORAL OBJECTIVE FOR UNIT: Perform minor garment repairs and alterations.

SPECIFIC PERFORMANCE OUTCOMES:
The student will
- show an understanding of simple repairs by mending a hem, sewing on a button, sewing together a ripped seam, and mending a torn area.
- prepare a chart listing garments in one's wardrobe which could be altered in order to be worn.
- make simple alterations in a skirt, dress, or slacks.

GENERALIZATION: Repairs and alterations are sometimes necessary in prolonging the life of a garment or in extending its usefulness.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
Hemming a skirt, sewing on buttons, sewing together ripped seams, and mending a torn area right away helps clothing keep its shape and improves an individual's grooming.	(Interest Approach) Think about or look at the garment you are presently wearing. Is there some type of repair or alteration needed? (Some students may share their discoveries with class).	
Mending a loose hem requires only a few skills.	Demonstrate a method of hemming a skirt or dress which is appropriate to the garment and fabric. Hem a skirt or dress in which part of the hem is loose.	Davis and Peeler, Lessons in Living, Ch. 4. Pamphlet: The Forgotten Art of Mending, Coats and Clark.
Missing buttons and fasteners can be frustrating.	Answer question: What precautions should be taken concerning buttons?	Cross, Introductory Homemaking, Ch. 15.

COMPREHENSIVE I - VII. Minor garment repairs and alterations

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	Demonstrate appropriate techniques when sewing on a button or fastener, and mending a ripped seam, using machine and/or hand sewing. Sew on a missing button of a blouse or jacket, and repair a ripped seam, following the demonstrated procedure/s.	Carson, How You Look and Dress, Ch. 10. Pamphlet: The Forgotten Art of Mending, Coats and Clark.
Small rips or torn areas make clothes unattractive.	Demonstrate mending a torn area with the use of "iron-on tape." Mend a torn area, following procedure demonstrated above. (FHA) Plan a chapter meeting in which clothing is repaired so that it might be donated to a charitable agency or needy family. (EE) Design a plan for repairing your own clothes. Find information about the type of repairs you need to make. Plan a specific time to work on this each week, and keep a record of the type of repairs you attempt.	
Often merely changing part of a garment which might otherwise be discarded will add another outfit to one's wardrobe.	Large group discussion: Do you have any garments which you do not, at present, wear? Why aren't these garments worn? Do you have one or two favorite outfits which you would like to be able to wear? Prepare a chart listing clothes you have that are not being worn. List ways each may be made useful.	
Remodeled clothes are sometimes more attractive than they were when they were new.	Collect three clippings from newspapers or magazines showing methods of remodeling clothes.	Newspapers and magazines.
The value one places on time is a major consideration when deciding whether or not to make clothing alterations.	Pop-corn session: Relative importance of various alteration problems. Try to determine which types of projects a beginning seamstress could wisely attempt.	Carson, How You Look and Dress, Ch. 10.

Mass produced garments are not constructed for a particular individual, but each person has individual figure characteristics. Therefore, by shopping wisely and selectively, a person is more likely to find a garment where little, if any, alteration is needed.

Bring to class a dress, skirt, or slacks that does not fit as it should. Ask your partner to refit it; then make the necessary changes.

Display jumpers, skirts, slacks, decorated blouses, shirts, and other garments which have been made usable by alterations or remodeling. Brainstorm items that men and boys wear which also need periodic mending or altering.

Develop guidelines to use when purchasing a dress, such as:

(a) inventory wardrobe to establish a need
(b) check funds
(c) do some comparative shopping

(Consider and comment) Have you ever tried on a garment that did not fit properly, but you bought anyway? Why did you make the purchase? Did this garment have to be altered before you could wear it? Develop a discussion from the answers.

Find out the cost of several types of alterations by inquiring from retail stores, drycleaners, dress-makers, and tailor shops. Report findings.

Stores or businesses in the community which do alterations.

Compare the information with the cost of the garment. Is it worth altering?

List on the chalkboard some guidelines to follow when selecting ready-mades in order to minimize alterations, such as:

(a) try on; look in full-length mirror
(b) check the back also
(c) read labels for shrinkage allowances and other valuable information

Vanderhoff, Clothes: Part of Your World, Chs. 5 and 8.

Davis and Peeler, Lessons in Living, Ch. 2.

SUMMARIZE OR EVALUATE IMPORTANT LEARNINGS FROM THIS UNIT.

TITLE OF UNIT: YOUR CLOTHING TODAY

SUGGESTED TIME: 6-7weeks

MAJOR CONCEPTS FOR UNIT:

Influences of clothing on people
Color coordination and line effects in the wardrobe
Planning and selection of a personal wardrobe
Thermoplastics and other manufactured fibers
Selection and use of tools and equipment for advanced construction
Construction of an advanced clothing project
Wardrobe maintenance
Job entry opportunities in clothing and textiles

BEHAVIORAL OBJECTIVES FOR UNIT:

The student will
- analyze the social and psychological aspects of clothing influences.
- formulate a color scheme and line design for a wardrobe.
- evaluate consumer choices when selecting and buying clothes.
- analyze the characteristics of certain manufactured fibers.
- demonstrate skill in using tools and equipment for advanced construction.
- perform advanced clothing construction methods.
- analyze the advantages of careful maintenance of a wardrobe.
- explore job entry opportunities in clothing and textiles.

GENERALIZATIONS FOR UNIT:

Clothing is one means of identifying sex, role, attitudes, and values.

The individual may improve his enjoyment of clothing by the discriminating use of color and line.

The satisfaction achieved in wardrobe planning and buying will depend to some extent upon income, family size and composition, activities, and shopping facilities.

Fibers may be modified so that many of their original properties are changed.

Satisfaction with the construction of a garment is more likely to be attained if appropriate equipment is used for the construction.

Knowledge of clothing construction techniques assists in mastering new skills.

Consistent maintenance of the wardrobe helps one to meet certain personal appearance goals.

The better informed one is about available job opportunities and the qualifications necessary to secure such positions, the more likely he is to choose a suitable job with lasting benefits.

CONCEPTUAL OUTLINE FOR UNIT – YOUR CLOTHING TODAY

(Comprehensive II Level)

Page

I. Influences of clothing on people 73

A. First impressions created by clothing
B. Influences of clothing on behavior
C. Relationship of clothing to role expectations
D. Effect of attitudes and values on clothing choices

II. Color coordination and line effects in the wardrobe 78

A. Color
B. Relationship of color to wardrobe plan
C. Effect of line on clothing design

III. Planning and selection of a personal wardrobe 83

A. Acquiring a wardrobe
B. Selection of wardrobe accessories
C. Guides for buying a wardrobe

IV. Thermoplastics and other manufactured fibers 88

A. Fiber classification (by TFPI Act) and properties related to classification
B. Yarns
C. Blends and combinations

V. Selection and use of tools and equipment for advanced construction 92

A. Selection and use of pressing equipment
B. Use of machine attachments
   1. Zig-zag
   2. Hidden zipper
C. Use of equipment for maximum comfort

VI. Construction of an advanced clothing project 94

A. Fabrics with special properties and characteristics
B. Processes in hand sewing
   1. Back stitch
   2. Slip stitch
C. Advanced construction processes appropriate to garment selected
   1. Interfacings
   2. Seams and seam finishes
   3. Collars
   4. Joining skirt and bodice
   5. Setting in sleeves
   6. Buttonholes (machine-made)

VII. Wardrobe maintenance 98

A. Factors affecting wardrobe maintenance
B. Care involved in wardrobe maintenance
C. Storage and closet accessories

VIII. Job entry opportunities in clothing and textiles 102

A. Kinds of job entry opportunities in clothing field
B. Qualifications and salary
C. Applying for the job

MAJOR CONCEPT FOR UNIT: I. Influences of clothing on people

SUPPORTING CONCEPTS:
A. First impression created by clothing
B. Influences of clothing on behavior
C. Relationship of clothing to role expectations
D. Effect of attitudes and values on clothing choices

BEHAVIORAL OBJECTIVE FOR UNIT: Analyze the social and psychological aspects of clothing influences.

SPECIFIC PERFORMANCE OUTCOMES:
The student will
- discuss impressions created by clothing.
- decide what type of clothing would look best on self in order to convey desired impressions.
- report on the person or things that has had the greatest influence upon his personality and clothing habits.
- describe the clothing worn for the role/s now leading.
- present opinions dealing with the current clothing styles.
- select articles of clothing from a teen-ager's wardrobe which exemplify certain values.

GENERALIZATION: Clothing is one means of identifying sex, role, attitudes, and values.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
First impressions are often conveyed by the condition and suitability of the clothing worn.	Pop-corn session: The first thing you notice about a person when you meet him for the first time.	Vanderhoff, Clothes: Part of Your World, Ch. 2. (Teacher Reference) Horn, The Second Skin, Ch. 16.
Clothing is important in projecting a first impression but upon closer acquaintance with the individual is a less reliable clue to personality.	Answer question: What is most important in forming a first impression--clothing, voice, or mannerisms?	Craig, Clothing--A Comprehensive Study, Ch. 10.
	Relate experiences you had in "typing" personalities according to "halo" or stereotype theories. How did clothes relate to your impressions?	Latzke and Hostetter, The Wide World of Clothing, Ch. 3.

COMPREHENSIVE II - I. Influences of clothing on people

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	View film to determine what clothes should be worn when.	Film: "What Clothes Should I Wear?", McGraw-Hill Book Company.
	Decide and list the type of clothing which would look best on you. Explain reasons for choices. OR Choose pictures of clothing from magazines which would look best on you. Explain choices to class.	Magazines and pattern books.
A defense mechanism is a device that most people use in trying to face problems or inadequacies.	Consider and comment: How you have used defense mechanisms in your clothing behavior. Have you used them to advantage or to your own detriment?	(Teacher Reference) Horn, The Second Skin, Chs. 6-11.
Clothing is frequently used as a defense mechanism in social and emotional adjustments. Some common defense mechanisms are: – identification, when an individual tries to emulate the dress and manners of a particular group; – idealism, when individuals, or groups emulate the dress and behavior of a person whom they idealize; – rationalization, which is shown when we overspend for a garment and never wear it, yet try to justify the expenditure.	Chalk-talk: List the following defense mechanisms on the board and have students suggest examples of particular dress styles typical of each: projection — identification compensation — idealism flight — rationalization	Craig, Clothing--A Comprehensive Study, Ch. 10.
	Circular response: Discuss some personalities in public life whose public image was or is emulated by many people as an expression of idealism.	
It is believed that there is a relationship between clothing behavior and one's emotional well-being.	Special report for class presentation: The person or thing that has had the greatest influence upon your personality and your clothing habits.	

Clothing behavior often reflects a person's acceptance or rejection of his social environment.	Debate the psychological effects which clothing may have on children's social behavior.	
A role can be defined as what one does or what one is expected to do in a particular situation.	Formulate a definition for a "role."	Vanderhoff, Clothes: Part of Your World, Ch. 2.
	Answer question: How many roles do you have? What kinds of clothing do you wear for these roles?	(Teacher Reference) Horn, The Second Skin, Ch. 8.
Your roles can be defined as parts you play in real-life situations every day and which are told to others by the clothing worn.	View transparencies for types of roles.	Transparencies: "Inter-relationships of Clothing with Behavior, Roles and Values", (E,F,G), 3M Company.
	OR	
	Analyze socio-drama on "How Roles are Revealed at School, In My Community, and at Home by the Way I Dress."	
	Assess the role you now lead.	
Through clothing, something is known about the roles of other people.	Describe a character in a T.V. program you have seen recently or someone you know and tell how clothing helped to explain his role in the story or in real life.	
	Prepare a bulletin-board display showing typical dress that we associate with certain occupations, e.g. a white uniform for a nurse.	
Attitudes are learned ways in which a person usually thinks, feels, or reacts toward people, things, or ideas.	Exhibit several snapshots showing fashions you have worn from infancy to the present. Try to remember your attitude toward the fashions at the time.	

COMPREHENSIVE II - I. Influences of clothing on people

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
Values may be said to be those concepts which influence the order of importance of those things within one's code of ethics which determine one's mode of living.	Discuss the values you feel are important in presenting an acceptable personal appearance, e.g. being member of the "in-group."	Vanderhoff, Clothes: Part of Your World, Ch. 2. (Teacher Reference) Horn, The Second Skin, Ch. 5.
An individual's use of clothing often reflects his self-concept, his attitudes toward society, and his basic needs.	(AT) Show and tell: Articles of clothing from a teen-ager's wardrobe that exemplify each of the following values: beauty — efficiency comfort — modesty conformity — prestige economy — self-confidence Debate the pros and cons of conformity in dress.	
Changing periods in the life cycle are accompanied by changing values in clothing; to the infant and the aged, comfort is an important value; but in between infancy and old age, other values take priority over comfort.	Name some value changes in clothing which accompany changing periods in the life cycle.	
	ENRICHMENT	
Social mobility (change of social status) and physical mobility (change of one's place of living) cause attitudes toward clothing to change.	Consider and comment on how the use of clothing may be important in overcoming environmental shortcomings; for example, attitudes and values due to environment.	Craig, Clothing--A Comprehensive Study, Ch. 9.
Changing social values have had various effects upon dress, for example, former concepts of modesty have undergone change.	Answer question: What is your opinion of the present clothing styles? How have changing social values affected clothing styles over the past two decades?	

The changing concept of modesty or sense of propriety has been evident in the changing attitude toward maternity clothes, length of skirts and dresses, and sportswear over the present century.	Role-play or skit: Times in history when modesty played a part in dress, e.g. certain women not allowing ankles to show; pregnant women were banned from society during the time they were "showing."	Craig, Clothing--A Comprehensive Study, Chs. 1, 3, 8 and 9.

77

MAJOR CONCEPT FOR UNIT: II. Color coordination and line effects in the wardrobe.*

SUPPORTING CONCEPTS:
A. Color
B. Relationship of color to wardrobe plan
C. Effect of line on clothing design

BEHAVIORAL OBJECTIVE FOR UNIT: Formulate a color scheme and line design for a wardrobe.

SPECIFIC PERFORMANCE OUTCOMES:
The student will
- give examples illustrating color balance.
- give examples of pleasing color combinations.
- select wardrobe colors suitable for personal coloring.
- plan a dominant color scheme for a spring-summer or fall-winter wardrobe.
- give illustrations of structural and decorative lines.
- select lines suitable for figure type.

GENERALIZATION: The individual may improve his enjoyment of clothing by the discriminating use of color and line.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	*(NOTE: This concept could be a review only if students have previously had a background in such topics as color balance, color combinations, personal coloring, color schemes, and structural and decorative lines.)	Pankowski and Pankowski, Art Principles in Clothing: A Programmed Manual.
Hue is the name of a color--the term that distinguishes it from another color. Value indicates the lightness or darkness of a color.	(Interest Approach) Observe the colors which your classmates are wearing. List these colors on the chalkboard. From the list, decide which are hues, which are values, and which are intensities.	Sturm and Grieser, Guide to Modern Clothing, Ch. 2. Craig, Clothing--A Comprehensive Study, Ch. 12.

Intensity, or chroma, is the brightness or dullness of a color.	Using water colors, make an intensity chart for the primary colors. Select the intensity of one color becoming to each classmate.	
Intense colors demand more attention and seem visually stronger and heavier than more neutral colors.	Consider and illustrate the following points: (a) A smaller amount of an intense color may balance a larger amount of colors of low intensity. (b) Intense colors can be seen farther and are seen more quickly than are grayed tones	Craig, Clothing--A Comprehensive Study, Ch. 12. Sturm and Grieser, Guide to Modern Clothing, Ch. 2. James, Call Me Mister, Ch. 16. Tolman, Charm and Poise for Getting Ahead, Ch. 16.
Equality in amounts of colors is monotonous, and interest may be achieved by using colors in different size portions.	Divide into teams to apply the principle of color balance by finding illustrations which show garment colors in desirable size portions. Explain reasons for your selections. The first team which finds and can explain all four examples wins.	
Colors are relative and change in relation to other colors with which they are used.	Give examples of the following: (a) Whenever a color is repeated, it becomes brighter. (b) When two or more complementary colors are used together, each color appears brighter than it did before. (c) When adjacent colors are used together, they make one another appear dull. (d) When there is a great difference in colors placed side by side, the difference is sometimes too noticeable.	Filmstrip: "Color and Design", Visual Education Consultants.
When combining colors, use more of one color than of another. When grayed colors are used in large areas, use bright colors in small areas.	Review the principles of color harmonies. Name some helpful ideas to keep in mind when combining colors. Find illustrations of garments in different color combinations and tell what the color harmony is for each.	Color wheel from McCall's, Sears, etc. Carson, How You Look and Dress, Ch. 5. James, Call Me Mister, Ch. 16. Tolman, Charm and Poise for Getting Ahead, Ch. 16.

COMPREHENSIVE II - II. Color coordination and line effects in the wardrobe

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	ENRICHMENT	
Color is an essential consideration in a successful wardrobe.	(EE) List all of your clothing which you now wear in your spring-summer (or fall-winter) wardrobe, and after each tell what color it is. If there is more than one color, list the predominant one. Decide on additional items and colors needed to complete your wardrobe based on color plan.	
The best selection of colors for clothing is determined by the personal coloring of the individual.	Circular response: What colors are most commonly found in your wardrobe? From your previous study of personal clothing, do you feel your wardrobe colors are suitable for your coloring?	
	Large group discussion: Discuss factors to be considered when choosing suitable colors for one's wardrobe, e.g. skin color, hair color, favorite color/s, etc.	Carson, How You Look and Dress, Ch. 5. Craig, Clothing--A Comprehensive Study, Ch. 12.
Accessories, such as head coverings, purses, and jewelry, are usually chosen in relation to basic wardrobe colors.	Display a few pieces of jewelry. Decide the type of garment, including the color, to be worn with each.	
Color choices may be keyed to the most expensive purchases, such as coats, suits, and wool dresses.	From some color source, establish a dominant color around which to plan a wardrobe for yourself for a particular season. Indicate the basic color, the harmonizing color, and the color accent. Make the plan visual by using swatches of colored fabrics, colored paper, paints, and crayons.	Neck front fabric swatches or solid color items in wardrobe. Craig, Clothing--A Comprehensive Study, Ch. 12.
	OR	Sturm and Grieser, Guide to Modern Clothing, Ch. 2.
Plan a garment so that the most becoming color is near the face.	Select a piece of fabric that would make a becoming spring coat for you. Then select three other pieces of fabric for dresses or skirts and jackets that would harmonize in color with the coat fabric. Mount a small sample of each on a card. Tell the color of accessories you plan to wear with each outfit.	

Lines break up shapes, thereby affecting apparent body proportions.	Analyze the lines used in costumes. Tell what the effect is of straight and curved lines upon body proportions.	Gawne and Oerke, Dress--The Clothing Textbook, Ch. 2.
The lines of a costume help determine the type of mood the costume creates.	Discuss how lines within a costume affect the mood created by the costume.	Craig, Clothing--A Comprehensive Study, Ch. 13.
	Explain the difference in how a person might feel wearing a straight tailored garment and a full feminine outfit. Analyze the reason for the difference in the mood.	
	View filmstrip to identify the effect of lines upon garment appearance, such as: vertical lines add height.	Filmstrip: "Figure Flattery Through Optical Illusions," Depicto Film Production.
	OR	
	Create this effect using a live model, as shown in Appendix G.	Appendix G, page 9.
	OR	
	Use 1" white flannel stripes which will cling to almost any fabric.	
Structural lines are formed when the garment pieces are joined together, such as by seams, darts, and pleats.	Identify the structural lines. Trace the structural lines of pictures of garments (seams, darts, pleats, collars, belts, etc.). Analyze the effect of the designs formed by the lines.	
Decorative lines are surface enrichments added after the basic structure is made, such as fancy buttons that serve no purpose, lace, and some trims.	Identify decorative lines in a garment.	Craig, Clothing--A Comprehensive Study, Ch. 13.
When decorative designs are added, it is important that they are in harmony with the basic structural lines.	Discuss how the designs of a fabric are decorative in purpose and contribute to the total design of a garment.	
When decorative lines are more dominant than structural lines, emphasis is obtained.	Make another drawing of the structural lines of garments and add the decorative lines to the drawing. Analyze for line effects.	

COMPREHENSIVE II - II. Color coordination and line effects in the wardrobe

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
Dress trimming may enhance or destroy structural lines; gaudy trimming is often used on inexpensive garments to hide poor construction.	Discuss how trim might emphasize a structural line, such as a change of color, cording, or lace on a collar.	
Lines form shapes and thereby create effects of squares, ovals, rectangles, circles, and trapezoids.	Solution to problem: How would you improve a dress with a scalloped opening down the front, a pointed collar, square pockets, and diamond-shape buttons? Practice changing lines using felt-tip pens on pictures from old pattern books. Bulletin board: Display pictures of dresses using: (1) only structural lines as decoration (2) decorations in violation of the structural lines (3) applied decoration in harmony with structural lines Summarize from pictures on the bulletin board and from the practice in pattern books. According to your figure, decide which lines are suitable and which are unsuitable for you.	Filmstrip: "Line . . . In Your Wardrobe," Muller, Jordan, and Herrick. Magazines, catalogues, and pattern books.

MAJOR CONCEPT FOR UNIT: III. Planning and selection of a personal wardrobe

SUPPORTING CONCEPTS:
A. Acquiring a wardrobe
B. Selection of wardrobe accessories
C. Guides for buying a wardrobe

BEHAVIORAL OBJECTIVE FOR UNIT: Evaluate consumer choices when selecting and buying clothing.

SPECIFIC PERFORMANCE OUTCOMES:
The student will
- plan a complete wardrobe, taking into account activities and prices.
- list criteria for choosing suitable accessories.
- analyze various accessories which could be worn on different occasions.
- state the relationship of decision-making to buying clothing according to needs and wants.

GENERALIZATION: The satisfaction achieved in wardrobe planning and buying will depend to some extent upon income, family size and composition, activities, and shopping facilities.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	(EE) Inventory completely your present wardrobe.* (If this is an unnecessary and/or time-consuming learning experience, the teacher may want to substitute according to student's needs.)	
One's present wardrobe will, to a large extent, determine one's new garments.	After taking a complete wardrobe inventory, consider the potential of each garment in terms of style, condition, color coordination, and attractiveness.	
	*(NOTE: Spring-summer or fall-winter, depending on the season when this unit is taught.)	

COMPREHENSIVE II - III. Planning and selection of a personal wardrobe

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
An individual's activities will determine the character of his wardrobe.	Answer question: What kind of clothing do you feel your wardrobe is most deficient in? Does this reflect your activities?	
A careful analysis of styles and fads is a vital part of clothing management and can help one capitalize on what is currently popular.	View filmstrip for current fashion trends.	Current filmstrips produced by Sears, usually entitled "Young Fashion Forecast, Spring, (Fall, Winter, or Summer)."
	ENRICHMENT Ask stores in community to give a demonstration or "style show" on current fashions. ********** Answer question: What difference should fashion and fad make in the clothes you choose? Discuss the current fashion or fad, and how it is influencing the selection of clothing.	
An adequate wardrobe for an individual means enough suitable clothing to make it possible for that individual to carry out his daily activities satisfactorily.	Make a list of all the occasions for which different garments are needed. Plan an adequate wardrobe for the coming season, considering your best colors, lines, and the clothing on hand. Estimate the cost of supplementing your present wardrobe (use prices in the moderate range).	Any textbooks with price tables, charts, wardrobe checklists, etc.
Time spent in window-shopping and studying fashions in magazines and newspapers will often pay extra dividends in clothing satisfaction.		Pamphlet: Your Dream Wardrobe, International Ladies' Garment Workers' Union. Pamphlet: Selecting Fashions, Sears, Roebuck and Co.
A plan for an adequate wardrobe is never completely finished; it changes as ideas and goals about clothing change.	ENRICHMENT Visit stores and actually select (but not buy) some of the garments listed in your wardrobe. ********** (EE) List all accessories in your present wardrobe. Briefly describe the garments worn with the accessories.	Clothing stores in the community.

The wearability of a garment is increased when accessories are used so that it can be worn more than one season and on different occasions.	Define wearability of garments, as it applies to the contribution of accessories.	Craig, Thresholds to Adult Living, Ch. 6. Cross, Enjoying Family Living, Ch. 11.
Accessories make it possible to wear an outfit on different occasions.	Clip from magazines illustrations of accessories that add to a costume; clip others that do not. Analyze these in class and place on bulletin board. AND/OR View film to determine what accessories to choose for what occasion. Summarize points brought out in film. Discuss how poorly chosen accessories decrease wearability of a garment.	Current magazines. Film: "Wardrobe: (choice of accessories), International Film Bureau
The amount of money spent for clothing is often of great importance in balancing the overall family budget.	Answer question: What is the difference between clothing needs and clothing wants? Fill in the Survey Form Appendix H, to find out how important clothing is to teen-agers. Also, two other survey forms, Appendices I and J, could be taken to determine Buying Habits and Fashion Habits of students.	Cross, Introductory Homemaking, Ch 14. Appendices H, I, and J; pages 10, 16, and 20.
Decisions made when buying clothing need to balance with needs and desires.	Compile a list of what you need now, and what you desire. Illustrate ways that your personal goals affect your clothing needs and choices. Compare ways in which persons waste money when buying clothes. Relate an incident in which you made a poor clothing choice.	Craig, Clothing--A Comprehensive Study Chs. 16 and 18. Pamphlet: How to Get More Fashion for Your Money, Ship 'n Shore.
Wisely selected clothing meets acceptable standards of workmanship. It is not necessary to have a lot of money to be well-dressed. Clothing selections need to be made with care.	(AT) Define what is meant by acceptable standards of workmanship. Explain hhow the following are used when selecting and buying garments: (a) grain of fabric (b) seams (c) collars (d) pockets (e) fastenings (f) linings (g) hems Share standards with class.	Cross, Enjoying Family Living, Ch. 11. Pamphlet: Clothing Service ability, Michigan State University Cooperative Extension Service.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	Analyze the clothes in your wardrobe to determine how adequately they meet these standards. Bring to class examples of clothing that do or do not meet these standards. OR Describe an article of clothing that had to be replaced or repaired soon after you bought it. Describe another article that lasted for a longer period of time. Compare the cost of the two. Bulletin board: Display tags and labels from various fabrics and ready-made clothing. Include the different kinds of information found on these tags and labels. Discuss the influence this information has on decision-making about buying clothes.	
	View filmstrip and summarize tips on managing clothing money, such as: (a) plan for needs in advance (b) watch seasonal sales (c) coordinate wardrobe	Filmstrip: "Managing Your Clothing Dollars," William P. Gottlieb Company. Pamphlet: Shopping for Rewearables, Michigan State University Cooperative Extension Service.
When buying a more expensive garment, the cost should correlate with the amount of use one expects from the garment, as well as with the quality of fabric and workmanship.	Develop some guidelines that can help anyone decide when to buy the more expensive garments. Analyze what income has to do with the choices made.	
Choosing clothing carefully results in money saved for additional clothes or for other activities.	Discuss how wise clothing choices can result in additional money for you. List individually some of the ways you would spend money saved by making wise clothing choices.	Cross, Enjoying Family Living, Ch. 11.

162

One's values help determine the clothing choices which are made.	Analyze how your own values influence clothing choices. Compare your choices with those of other classmates, keeping in mind individual needs and values, e.g. one person values minimum care, therefore buys only knits, permanent press, etc.

MAJOR CONCEPT FOR UNIT: IV. Thermoplastics and other manufactured fibers

SUPPORTING CONCEPTS:
A. Fiber classification (by TFPI Act) and properties related to classification
B. Yarns
C. Blends and combinations

BEHAVIORAL OBJECTIVE FOR UNIT: Analyze the characteristics of certain manufactured fibers.

SPECIFIC PERFORMANCE OUTCOMES:
The student will
- list the advantages and disadvantages of acetate, acrylic, nylon, polyester, spandex, and triacetate.
- prepare a clothing or fabric label which includes required information.
- identify swatches of thermoplastic and other manufactured fibers.
- give reasons for blending fibers and combining yarns.

GENERALIZATION: Fibers may be modified so that many of their original properties are changed.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
When heat is applied, a thermoplastic fiber will soften and melt before burning.	(Interest Approach) Display nylon articles, such as a blouse, slip, and hemming tape. Ask: Which has been pressed with too hot an iron? Discuss reasons for condition of articles. Answer question: What fiber if the garment you have on? (Students probably will not be able to identify the fiber.) Does it feel any different than the fiber your neighbor is wearing?	Ellett, Textiles for Teens, Ch. 4.
Fiber characteristics determine consumer use.	Group work (committees): Advantages and disadvantages, in terms of consumer use, of the following fibers:* acetate acrylic nylon polyester spandex triacetate Report findings to class. *(NOTE: Suggest that students record this information in a small notebook to be used when shopping and refer to as needed.)	Ellett, Textiles for Teens, Ch. 4. Craig, Thresholds to Adult Living, Ch. 6. Sturm and Grieser, Guide to Modern Clothing, Ch. 3. Filmstrip and Booklet: "The Textile Scene", Focus Films and Celanese Fibers Marketing Company.

	Check on the generic terms of trade name items brought to class. (Trade name licensing).	(Teacher Reference) Hollen and Saddler, Textiles, Ch. 1.
The Textile Fiber Products Identification Act (TFPI) of 1958 has helped to make fiber identification mandatory, which is a protection for the consumer.	List all the information that is required by law to be given on garment labels, e.g. permanent care labeling.	Booklet: Guide for Permanent Care Labeling, Celanese Fibers Marketing Company.
	(AT) Discuss legislation that has made fiber identification mandatory. How has this legislation helped you as a consumer?	Craig, Clothing--A Comprehensive Study, Ch. 14.
		Sturm and Grieser, Guide to Modern Clothing, Ch. 3.
	Bulletin board: Work with a committee to arrange a display of labels, fibers, and fabrics illustrating the sixteen (16) different groups of man-made fibers which must be labeled according to the TFPI Act.	
	Examine your current wardrobe, and list the fibers that make up the bulk of your wardrobe. Comment on experiences you have had in the use and care of garments made from some of these fibers.	
	Examine swatches of the thermoplastic and other manufactured fibers, and also a picture of a garment beside the swatch and tell why you think this fabric would lend itself well to this particular design.	
	ENRICHMENT	
	Visit a textile mill or a distributor of textiles to observe the production and use of thermoplastics and other manufactured fibers.	Field trip.
	**********	
	Define yarn.	Dictionary.
A single yarn is the result of the first twisting of fibers; a ply yarn is made by twisting together two or more singles.	Distinguish between single and ply yarns.	Gawne and Oerke, Dress--The Clothing Textbook, Ch. 11.
Yarns may be varied by blending natural and manufactured fibers or two or more manufactured fibers.		

COMPREHENSIVE II - IV. Thermoplastics and other manufactured fibers

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
The amount of twist influences the smoothness, stretch, shrinkage, and appearance of both yarn and fabric.	Answer question: What effect does "twist" have on yarn?	Gawne and Oerke, Dress--The Clothing Textbook, Ch. 11.
Stretch yarns are produced by three common methods: mechanical crimping, false twist, and elastomeric stretch.	Discuss types of stretch yarns and the methods by which they are produced. Obtain swatches of the 3 types of stretch yarns and demonstrate the characteristics of each.	Craig, Thresholds to Adult Living, Ch. 6. Craig, Clothing--A Comprehensive Study, Ch. 14. Gawne and Oerke, Dress--The Clothing Textbook, Ch. 11.
Novelty yarns may be classified as core-and-effect, textured, and metallic.	Describe the classifications of novelty yarns. Collect examples of each. View filmstrip to determine how fibers are made into yarns. Ask class members to list questions about the filmstrip while viewing. Discuss questions. OR Read references to learn how fibers are made into yarn.	Filmstrip: "Fibers Into Yarns," Visual Education Consultants. Gawne and Oerke, Dress--The Clothing Textbook, Ch. 11. Craig, Clothing--A Comprehensive Study, Ch. 14.
The type and twist of yarn used in fabric construction influence the surface texture.	Secure samples of fabric with surface interest such as shantung, brocade, boucle', and some novelties. Untwist the yarns and describe them; view under a microscope.	

	Explain why the type of yarn affects the appearance of the fabric.	
A blend is made when two or more different types of fibers are spun together to form a yarn.	Determine the most popular blends on the market at the present time by conducting store surveys. Share information with class.	
Combination fabrics are composed of a single fiber, and the combination is developed by using some yarns of one fiber and some of another.		
Yarns are blended not only for economy and variety, but also to produce greater warmth or strength, less shrinkage or greater absorbency, and resistance to abrasion, wrinkling, and pilling.	Research the reasons for blending fibers and how the blend may influence the care of the fabric. Report findings.	Sturm and Grieser, Guide to Modern Clothing, Ch. 3. Filmstrip: "Fiber Care," Visual Education Consultants.
	Debate the pros and cons of blends vs. pure fibers, such as: blends of cotton and polyester fibers produce fabrics which are absorbent and comfortable like cotton, and wrinkle resistant and easy to care for like polyesters.	Craig, Clothing--A Comprehensive Study, Ch. 14. Carson, How You Look and Dress, Ch. 7.
	Survey the class to learn which fiber or blend is most popular for school wear and why.	
	Use "Fabric Football", Appendix K as a review for this concept.	Appendix K

MAJOR CONCEPT FOR UNIT: V. Selection and use of tools and equipment for advanced construction

SUPPORTING CONCEPTS:
A. Selection and use of pressing equipment
B. Use of machine attachments
C. Use of equipment for maximum comfort

BEHAVIORAL OBJECTIVE FOR UNIT: Demonstrate skill in using tools and equipment for advanced construction.

SPECIFIC PERFORMANCE OUTCOMES:
The student will
- use appropriate pressing equipment with accuracy.
- use the zig-zag and hidden zipper attachments with accuracy.
- sketch an arrangement of equipment, sewing machine, and supplies to minimize fatigue and promote work efficiency.

GENERALIZATION: Satisfaction with the construction of a garment is more likely to be attained if appropriate equipment is used for the construction.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
As more advanced clothing construction techniques are mastered, additional pressing equipment may be required.	Demonstrate how to select and use the following pressing equipment: velvet or needle board (or deep pile towel) edge or point presser	
	Practice session for using correctly each piece of pressing equipment, listed above.	Sturm and Grieser, Guide to Modern Clothing, Ch. 8.
Machine attachments enable one to accomplish quickly and expertly many finishing details that would be laborious and time-consuming by hand.	Demonstrate the attaching of a zig-zagger and hidden zipper foot.	

	Practice attaching a zig-zagger and hidden zipper foot and using these attachments on a sample of fabric.	Cunningham, Singer Sewing Book, Ch. on Using Your Machine Accessories. Coats and Clark, Coats and Clark's Sewing Book, Ch. on Zippers.
Good posture and good lighting at the machine make it possible to work more efficiently with less fatigue.	Review recommended posture when sitting at the sewing machine.	Sturm and Grieser, Guide to Modern Clothing, Ch. 9.
	Brainstorm other times when it is helpful to be comfortable while performing certain tasks.	
Not only are appropriate tools important, but also having them arranged for maximum efficiency aids in clothing construction.	Answer question: Do you have a sewing machine in your home? Where do you set up your ironing board when sewing? Do you have a certain place to store your sewing equipment and supplies?	
Whenever possible, place pressing equipment to the right of the sewing machine and close to it, if right-handed.		
	Describe a compact, inexpensive plan for storing equipment in a closet or in a corner of a room.	Popular magazines.
	(EE) Arrange home sewing equipment and supplies to help minimize fatigue and promote work efficiency.	Sturm and Grieser, Guide to Modern Clothing, Ch. 8.
	Organize personal sewing equipment at school for better use. Show the advantages of changes made.	

MAJOR CONCEPT FOR UNIT: VI. Construction of an advanced clothing project

SUPPORTING CONCEPTS:
A. Fabrics with special properties and characteristics
B. Processes in hand sewing
C. Advanced construction processes appropriate to garment selected

BEHAVIORAL OBJECTIVE FOR UNIT: Perform advanced clothing construction methods.

SPECIFIC PERFORMANCE OUTCOMES:
The student will
- show skill in selecting a fabric suitable for an advanced garment.
- show skill when using the back and slip stitches.
- construct an advanced clothing project following the demonstrated construction processes.

GENERALIZATION: Knowledge of clothing construction techniques assists in mastering new skills.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
Special fabrics have their own characteristics which need to be considered before choosing a construction project.	Examine several napped and knitted fabrics, and also fabrics which make use of the following weaves: basket, satin, and rib or cord. Discuss the difficulty each involves in garment construction.	Gawne and Oerke, Dress--The Clothing Textbook, Ch. 11. Sturm and Grieser, Guide to Modern Clothing, Ch. 3.
The appearance and warmth of cotton fabrics differ although they are all cotton.	Collect cotton fabrics of different textures such as gingham, voile, velveteen, corduroy, sateen, and others. Study the manner in which the weave makes a difference.	
Pile fabrics usually mean cut pile fabrics, such as velveteen, velvet, and corduroy, and uncut pile fabrics, such as terrycloth, and may be made of any fiber or fibers.	Consider and comment: What is the difference between an uncut pile and a cut pile? Why are pile fabrics more absorbent and warmer than plain weave fabrics? What effect has the background cloth on wearing ability of the pile fabric?	Craig, Clothing--A Comprehensive Study, Ch. 14. Todd and Roberts, Clothes for Teens, Ch. 12.

The three basic knits, which may be made from any fiber, natural or synthetic, are jersey, double-knit, and tricot.	Collect examples of cotton knit fabrics. How do they differ? Explain why they differ.	Person, Stretch and Sew. Todd and Roberts, Clothes for Teens, Ch. 12.
	Secure a sample of nylon hosiery and nylon tricot knit as used for slips. One is a warp knit and one if a filling knit. Study and report the difference.	
	Review hand sewing stitches.	8th grade unit.
The back stitch is firmer than the running stitch and is used wherever there is a strain on a seam.	Demonstrate the back and slip stitches.	
The slip stitch is used for finishing hems and facings with almost invisible stitches.	Practice, if needed, the back and slip stitches on a scrap of your fabric.	Gawne and Oerke, Dress--The Clothing Textbook, Ch. 16.
The choice of a garment to construct is influenced by many factors, such as: - current fashions - available resources - personal needs	Brainstorm: What factors determine the choice of a garment to construct? Discuss how one factor may be more important at one time than another. Compare the different ways each class member ranks each of the factors.	Cross, Enjoying Family Living, Ch. 11.
The degree of skill helps to ascertain the choice of a construction project. A pre determined sequence of learnings aids in developing skill.	Explain what is meant by a sequence of learnings and by construction procedures. List the learnings you already have as a result of last year's unit in clothing. Identify the learnings to be gained through this clothing project. Analyze how a sequence of learnings aids in developing construction skill.	
	List possible garments to construct, according to learnings agreed upon. Select garment to construct in class and make plans for completing it.*	

COMPREHENSIVE II - VI. Construction of an advanced clothing project

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	Review information on fabric selection and preparation, selection and use of the pattern, selection and use of sewing notions, and processes in machine sewing.	7th grade unit. 8th grade unit. Comprehensive I unit.
Interfacing, which is placed between the facing and outer fabric, gives body and shape to collars, lapels, necklines, cuffs, pocket flaps, and waistbands. The appropriate type seam and seam finish for the fabric and location of seam affect the end product.	Demonstrate all or some of the following processes, as needed, which would be used for the construction of an advanced project: interfacings seams and seam finishes collars joining skirt and bodice setting in sleeves buttonholes (machine-made)	Gawne and Oerke, Dress--The Clothing Textbook, Ch. 17. Coats and Clark, Coats and Clark's Sewing Book, Ch. on Interfacing. Coats and Clark, Coats and Clark's Sewing Book, Ch. on Seams and Seam Finishes.
	Apply the preceding construction processes when making the selected garment.	
With all the variations of the collar, the basic construction details are the same.		Coats and Clark, Coats and Clark's Sewing Book, Ch. on Collars. Cunningham, Singer Sewing Book, Ch. on Waistline Joinings and Waistbands.
	*(NOTE: Teacher-student decision--The teacher and class members will choose the types of projects for construction. The entire class, under the guidance of the teacher, could then choose the appropriate garment or garments (probably no more than three) for construction, keeping in mind the preceding processes.)	

Sleeves and the way they are set in--high or low on the shoulder, widening or narrowing the shoulder line, emphasizing or playing down parts of the silhouette-are one of the focal points in the changes of fashion (sometimes even by their absence.)

Coats and Clark, Coats and Clark's Sewing Book, Ch. on Sleeves.

The machine-made buttonhole is always suitable in casual and children's clothing, which are subject to frequent washings, and can be used in other garments as well.

Coats and Clark, Coats and Clark's Sewing Book, Ch. on Buttonholes.

97

MAJOR CONCEPT FOR UNIT: VII. Wardrobe maintenance*

SUPPORTING CONCEPTS:
A. Factors affecting wardrobe maintenance
B. Care involved in wardrobe maintenance
C. Storage and closet accessories

BEHAVIORAL OBJECTIVE FOR UNIT: Analyze the advantages of careful maintenance of a wardrobe.

SPECIFIC PERFORMANCE OUTCOMES:
The student will - discuss factors which influence wardrobe maintenance.
- prepare a list of suggestions for the daily, weekly, and seasonal care of clothing.
- become familiar with closet accessories which would be helpful when storing clothes.

GENERALIZATION: Consistent maintenance of the wardrobe helps one to meet certain personal appearance goals.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	*(NOTE: This concept could be developed with the majority of the class while slower students are finishing their garments. A modified concept for the slower students could then be completed with the rest of the class.) (Interest Approach) Teacher exhibit several articles from a teenager's wardrobe that either have missing buttons, a broken zipper, torn areas, etc. Let members of class choose quickly one article, as if they were going to wear it. Tell the students to look over the garment to see if it is wearable. If not, what would they have to do to make it wearable?	
Having a plan for wardrobe maintenance and knowing how to keep clothes wearable helps improve personal appearance.	Answer question: Who assumes responsibility for maintenance of your clothing?	

	Buzz group: Identify some characteristics of clothing that make them unwearable, such as: missing buttons, ripped hems, mis-matched socks, wrinkled, soiled, etc.	
The maintenance of a wardrobe is influenced by many factors, such as: time, ability, interest, convenience, etc.	Brainstorm how a person's attitude about his appearance may influence the extent of wardrobe maintenance.	Cross, Enjoying Family Living, Ch. 13. Craig, Clothing--A Comprehensive Study, Ch. 15.
	Present a skit: How one's habit of care might influence maintenance, using such ideas as: habits of sitting which cause wrinkles leaving clothes lying around little knowledge of possible damage from snags, stains, water, etc.	
	Prepare posters on how clothing care may be minimized through buying in relation to fibers, finishes, ornamentation, construction design, extent of wear, etc.	
	Collect several garment labels and discuss as to the usefulness of information given.	
Keeping clothes clean and in good repair will add wear to the life of a wardrobe. Occasional clothing care includes mending, spot and stain removal, dry cleaning, pressing, and laundering.	Develop some suggestions for daily, weekly, and seasonal care of clothing. Take a written poll of the class to determine how many of the suggestions for clothing care are observed by individual members.	Craig, Clothing--A Comprehensive Study, Ch. 15. Dunn, Bailey, and Vansickle, Steps in Clothing Skills, Chs. 13 and 14. Cross, Enjoying Family Living, Ch. 13.
Woolens, furs, rubber articles, leather, and rainwear require special seasonal care.	Display and demonstrate the use of products which may be used for special seasonal care.	
Laundering clothing according to recommended procedures will help prolong the life of the article.	Discuss information found on the labels of laundry detergents, bleaches, and water softeners to determine the advantages and possible uses of each.	Booklet: The Role of Enzymes in Laundry Products, Gold Seal Company.

COMPREHENSIVE II - VII. Wardrobe maintenance

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	Observe the effect of temperature and time when washing and drying in an automatic washer and dryer.	Washer and dryer in the department.
	AND/OR	
	Describe and practice hand laundering procedures.	
Select cleaning agents wisely and follow directions for their intended use.	Display supplies necessary for the daily, weekly, and seasonal care of clothing and accessories. Discuss the purpose of each.	
	ENRICHMENT	
	Invite a resource person from a local dry-cleaning establishment to discuss some of the cleaning problems encountered in dry-cleaning.	Resource person.
	**********	
	Add to the list of suggestions made earlier for daily, weekly, and seasonal care of clothing.	Craig, Thresholds to Adult Living, Ch. 6.
	(EE) Post a copy of these suggestions in your bedroom and try to improve your own habits.	
	Take another poll of class members to determine if use is being made of these suggestions.	
Closet accessories help to organize belongings and save time and energy.	Display tier hangers, shoe racks, shoe bags, belt and tie racks, and other closet or storage accessories. Discuss the advantages of each.	Carson, How You Look and Dress, Ch. 4.
	OR	Cross, Introductory Homemaking, Ch. 15.
	Collect advertisements of closet accessories. Which ones would help you in your clothes storage? Which might create clutter because you wouldn't use them too often?	Newspapers and magazines.

183

List closet accessories you need and would like to have. Select one or two you can make from easily available materials, such as sweater and garment bags, shoe bags, plastic (vinyl) bags for purses, etc.

Plan a day in class to bring one or more closet or drawer accessories that you find helpful and tell others why this item helps you.

(EE) Complete the above project on closet accessories and exhibit in class.

Gawne and Oerke, Dress--The Clothing Textbook, Ch. 7.

MAJOR CONCEPT FOR UNIT: VIII. Job entry opportunities in clothing and textiles

SUPPORTING CONCEPTS:
A. Kinds of job entry opportunities in clothing field
B. Qualifications and salary
C. Applying for the job

BEHAVIORAL OBJECTIVE FOR UNIT: Explore job entry opportunities in clothing and textiles.

SPECIFIC PERFORMANCE OUTCOMES:
The student will - identify qualifications necessary to secure a job in the clothing and textiles field.
- compile questions to ask a prospective employer.

GENERALIZATION: The better informed one is about job opportunities and the qualifications necessary to secure such positions, the more likely he is to choose a suitable job with lasting benefits.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	(Interest approach) Initiate a discussion of the students' job expectations.	
While still in school, valuable training can come from part-time and summer jobs in one's chosen field.	Explore the jobs available in the clothing industry locally. Check the help-wanted ads of a local newspaper and compare types of jobs, requirements, and salaries.	McDermott and Norris, Opportunities in Clothing, Ch. 2.
A school guidance counselor can give helpful information on available jobs in or near the community.	Invite your school guidance counselor to give additional information on finding the right job and perhaps administer an aptitude test.	
If learning about clothing, fabrics, and fibers is enjoyed, one might find a job suited to these interests.	ENRICHMENT Invite a member of the local Home Economics Association to tell the class about job opportunities in the clothing field. **********	

Adolescence is a time for considering employment opportunities.	Answer question: Do you have a hobby or special interest which could lead to employment in the clothing industry? Share your hobbies and interests in an exhibit.	
Finding a job can be compared to selling, only in this case you are both the salesman and the "product" that is for sale.	Group work: Compile a list of qualifications needed for a job in the clothing and textiles field.	Cross, Introductory Homemaking, Ch. 4. McDermott and Norris, Opportunities in Clothing, Chs. 1 and 2.
	Determine how many students have had some experience in job-hunting and would like to relate their experiences.	
	Compile a list of questions you might want to ask a prospective employer.	Vanderhoff, Clothes: Part of Your World, Ch. 9.
The interviewer forms an opinion about you the instant he sees you. The interviewer's main concern is how well you qualify for the job.	Role-play a good and poor job interview for jobs in the clothing and textiles field. This could involve performance of skills, exhibition of sketches, etc. Take turns being the applicant and the interviewer. Before beginning, describe to the class the outfit you would wear for the interview. Have a committee take notes and offer constructive criticism to the "applicant."	Craig, Clothing--A Comprehensive Study, Ch. 19. James, Call Me Mister, Chs. 27 and 28. Tolman, Charm and Poise for Getting Ahead, Ch. 30.
	ENRICHMENT	
	Take a field trip to a clothing industry in or near your community. Before taking the trip, find information about the specific types of jobs you will observe.	Field trip.
	**********	
	Research the percentage of students who would be willing to relocate after high school to find a better job and the number who prefer to work locally. Help them to see the advantages and disadvantages of each.	
	(FHA) Consult your National Program of Work 1965-69. See "Project: Jobs, Careers, and You" for suggested activities.	Booklet: National Program of Work for 1965-69, Future Homemakers of America.
	SUMMARIZE OR EVALUATE IMPORTANT LEARNINGS FROM THIS UNIT.	

RESOURCES

BOOKS

Barclay, Marion; Champion, Frances; Brinkley, Jeanne; and Funderburk, Kathleen. Teen Guide to Homemaking. New York, New York: McGraw-Hill Book Company, Webster Division, 1972. (Order from: McGraw-Hill Book Company, Webster Division, 330 West 42nd Street, New York, NY 10036, price not set)

Bell, Camille G., and Fallon, Berlie J. Consumer and Homemaking Education. Danville, Illinois: Interstate Printers and Publishers, 1971. (Order from: Interstate Printers and Publishers, 19 North Jackson Street, Danville, IL 61832, paper text edition $3.50)

Carson, Byrta. How You Look and Dress. St. Louis, Missouri: McGraw-Hill Book Comapny, Webster Division, 1969. (Order from: McGraw-Hill Book Company, Webster Division, 330 West 42nd Street, New York, NY 10036, grades 7-9, $7.20)

Clayton, Nanalee. Young Living. Peoria, Illinois: Chas. A. Bennett Co., 1970. (Order from: Chas. A. Bennett Co., Inc., 809 West Detweiller Drive, Peoria, IL 61614, grades 7-8, $7.64; school price, $5.73)

Coats and Clark. Coats and Clark's Sewing Book. New York, New York: Western Publishing Company, 1968. (Order from: Western Publishing Company, Inc., 850 Third Avenue, New York, NY 10022, $3.95)

Craig, Hazel Thompson. Clothing–A Comprehensive Study. Philadelphia, Pennsylvania: J.B. Lippincott Company, 1968. (Order from: J.B. Lippincott Company, East Washington Square, Philadelphia, PA 19105, grades 9-12; text and teacher's annotated edition, $7.20; school price, $5.40)

Craig, Hazel Thompson. Thresholds to Adult Living. Peoria, Illinois: Chas. A. Bennett Co., 1969. (Order from: Chas. A. Bennett Co., 809 Detweiller Drive, Peoria, IL 61614, grades 10-12, $7.76; school price, $5.52; teacher's guide free)

Cross, Aleene A. Enjoying Family Living. Philadelphia, Pennsylvania: J.B. Lippincott Company, 1967. (Order from: J.B. Lippincott Company, East Washington Square, Philadelphia, PA 19105, grades 7-12; text and teacher's annotated edition, $7.12, school price, $5.34)

Cross, Aleene A. Introductory Homemaking. Philadelphia, Pennsylvania: J.B. Lippincott Company, 1970. (Order from: J.B. Lippincott Company, East Washington Square, Philadelphia, PA 19105, grades 7-8, $6.96; school price, $5.22; teacher's manual, $.60; school price, $.45)

Cunningham, Gladys. Singer Sewing Book. New York, New York: The Singer Company, 1969. (Order from: Western Publishing Company, 850 Third Avenue, New York, NY 10022, $7.95)

Davis, Martha J., and Peeler, Yvonne M. Lessons in Living for the Young Homemaker. Boston, Massachusetts: Ginn and Company, 1970. (Order from: Ginn and Company, Statler Building, Box 191, Boston, MA 02117, $7.72, teacher's guide, $1.52)

Dunn, Lucille; Bailey, Annetta; and Vansickle, Wanda. Steps in Clothing Skills. Peoria, Illinois: Chas. A. Bennett Company, 1970. (Order from: Chas. A. Bennett Company, 809 West Detweiller Drive, Peoria, IL 61614, grades 7-12, $8.80; school price, $6.60)

Ellett, Marcella H. Textiles for Teens. Minneapolis, Minnesota: Burgess Publishing Company, 1970. (Order from: Burgess Publishing Company, 426 South Sixth Street, Minneapolis, MN 55415, grades 9-12; paperback, $2.50)

Garrett, Pauline G., and Metzen, Edward J. You Are A Consumer of Clothing. Boston, Massachusetts: Ginn and Company, 1967. (Order from: Ginn and Company, Statler Building, Box 191, Boston, MA 02117, grades 9-10; paperback, $2.80)

Gawne, Eleanor J., and Oerke, Bess V. Dress--The Clothing Textbook. Peoria, Illinois: Chas. A. Bennett Company, 1969. (Order from: Chas. A. Bennett Company, 809 West Detweiller Drive, Peoria, IL 61614, grades 9-12, $9.08; school price, $6.81; teacher's guide free)

Greer, Carlotta, and Gibbs, Ellen. Your Home and You. Boston, Massachusetts: Allyn and Bacon, 1965. (Order from: Allyn and Bacon, 470 Atlantic Avenue, Boston, MA 02110, no price given)

Hatcher, Hazel M., and Andrews, Mildred E. Today's Home Living. Lexington, Massachusetts: D.C. Heath and Company, 1966. (Order from: D.C. Heath and Company, 125 Spring Street, Lexington, MA 02173, price unavailable)

Hollen, Norma, and Saddler, Jane. Textiles. New York, New York: The Macmillan Company, 1968. (Order from: The Macmillan Company, 866 Third Avenue, New York, NY 10022. $8.95)

Horn, Marilyn J. The Second Skin: An Interdisciplinary Study of Clothing. Boston, Massachusetts: Houghton Mifflin Company, 1968. (Order from: Houghton Mifflin Company, 110 Tremont Street, Boston, MA 02107, $9.95)

James, Barry. Call Me Mister. Bronx, New York: Milady Publishing Corporation, 1969 (Order from: Milady Publishing Corporation, 3839 White Plains Road, Bronx, NY 10467, $8.00)

Latzke, Alpha, and Hostetter, Helen P. The Wide World of Clothing. New York, New York: Ronald Press Company, 1968. (Order from: Ronald Press Company, 79 Madison Avenue, New York, NY 10011, grades 9-12, $6.00)

McDermott, Irene E., and Nicholas, Florence W. Homemaking for Teenagers. Peoria, Illinois: Chas. A. Bennett Company, 1970. (Order from: Chas. A. Bennett Company, 809 West Detweiller Drive, Peoria, IL 61614, $8.00)

McDermott, Irene E., and Norris, Jeanne L. Opportunities in Clothing. Peoria, Illinois: Chas. A. Bennett Company, 1968. (Order from: Chas. A. Bennett Company, 809 West Detweiller Avenue, Peoria, IL 61614, no further information available)

Person, Ann. Stretch and Sew. Eugene, Oregon: Stretch and Sew, 1970. (Order from: Stretch and Sew, no further information available)

Reiff, Florence M. Steps in Home Living. Peoria, Illinois: Chas. A. Bennett Company, 1971. (Order from: Chas. A. Bennett Company, 809 West Detweiller Drive, Peoria, IL 61614, grades 7-9, $4.60; school price, $3.45; teaching guide free)

Rosencranz, Mary Low. Clothing Ceoncepts - A Social-Psychological Approach. New York, New York: The Macmillan Company, 1972. (Order from: The Macmillan Company, 866 Third Avenue, New York, NY 10022, price unavailable)

Simplicity Pattern Company. Simplicity Sewing Book. New York, New York: Simplicity Pattern Company, 1969. (Order from: Simplicity Pattern Company, 200 Madison Avenue, New York, NY 10016, $1.00)

Spears, Charleszine Wood, How to Wear Colors with Emphasis on Dark Skins. Minneapolis, Minnesota: Burgess Publishing Company, 1969. (Order from: Burgess Publishing Company, 426 South Sixth Street, Minneapolis, MN 55415, grades 7-12; paperback, $3.00)

Sturm, Mary Mark, and Grieser, Edwina H. Guide to Modern Clothing. New York, New York: McGraw-Hill Book Company, Webster Division, 1968. (Order from: McGraw-Hill Book Company, Webster Division, 330 West 42nd Street, New York, NY 10036, $8.64, teacher's manual, $1.00)

Todd, Elizabeth, and Roberts, Frances. Clothes for Teens. Lexington, Massachusetts: D.C. Heath and Company, 1969. (Order from: D.C. Heath and Company, 125 Spring Street, Lexington, MA 02173, price unavailable)

Tolman, Ruth. Charm and Poise for Getting Ahead. Bronx, New York: Milady Publishing Corporation, 1969. (Order from: Milady Publishing Corporation, 3839 White Plains Road, Bronx, NY 10467, $8.00)

Uggams, Leslie. Leslie Uggams' Beauty Book: Let's Face It. 1966, $5.95 (no further information available)

Vanderhoff, Margil. Clothes: Part of Your World. Boston, Massachusetts: Ginn and Company, 1970. (Order from: Ginn and Company, Statler Building, Box 191, Boston, MA 02117, price unavailable)

BOOKLETS

Cotton-Facts About Fiber and Fabric. Memphis, Tennessee: National Cotton Council of America. (Order from: National Cotton Council of America, P.O. Box 12285, Memphis, TN 38112, 14 pp., free)

Guide for Permanent Care Labeling. New York, New York: Celanese Fibers Marketing Company, (Order from: Celanese Fibers Marketing Company, 522 Fifth Avenue, New York, NY 10036)

National Program of Work for 1965-69. Washington, D.C.: Future Homemakers of America, 1965-69. (Order from: Future Homemakers of America, U.S. Office of Education, Department of Health, Education, and Welfare, Washington, D.C. 20036)

The Role of Enzymes in Laundry Products. Bismarck, North Dakota: Goal Seal Company, 1969. (Order from: Gold Seal Company, Bismarck, ND 58501)

The Story of Wool. Denver, Colorado: Wool Education Center, 1968. (Order from: American Sheep Producers Council, Consumer Service Department, 909 17th Street, Denver CO 80202, 25 pp., free in classroom quantities)

Textile Handbook. Washington, D.C.: American Home Economics Association, 1970. (Order from: American Home Economics Association, 1600 20th Street, N.W., Washington, D.C. 20036, 108 pp., $1.25)

What You Should Know About Today's Rayon and Acetate. New York, New York: American Fabrics, 1969. (Order from: American Fabrics, New York, NY 10000, further information unavailable)

You on the Textile Scene. New York, New York: Celanese Fibers Marketing Company, n.d. (Order from: Celanese Fibers Marketing Company, 522 Fifth Avenue, New York, NY 10036)

PAMPHLETS

Clothing Serviceability. East Lansing, Michigan: Michigan State University Cooperative Extension Service, 1970. (Order from: Michigan State University, Cooperative Extension Service, East Lansing, MI 48823, Bulletin E-695)

The Forgotten Art of Mending. Fair Lawn, New Jersey: Coats and Clark, n.d. (Order from: Coats and Clark Educational Bureau, Department G.P.D. 67, P.O. Box 383, Fair Lawn, NJ 07410)

Glossary at a Glance--Seams. Shelby, North Carolina: Lily Mills Company, n.d. (Order from: Lily Mills Company, Educational Department, Shelby, NC 28150, Leaflet No. 3E, $.15 per folder of leaflets)

Good Fit Depends on Accuracy. New York, New York: Dritz-Scovill Manufacturers, n.d. (Order from: Dritz-Scovill Manufacturers, Oakville Division, New York, NY 10000)

Hems in the Garments You Wear. Fair Lawn, New Jersey: Coats and Clark, n.d. (Order from: Coats and Clark Educational Bureau, Department G.P.D. 67, P.O. Box 383, Fair Lawn, NJ 07410)

How to Choose the Right Thread. Fair Lawn, New Jersey: Coats and Clark, n.d. (Order from: Coats and Clark Educational Bureau, Department G.P.D. 67, P.O. Box 383, Fair Lawn, NJ 07410)

How to Get More Fashion for Your Money. New York, New York: Ship 'n Shore, n.d. (Order from: Ship 'n Shore, New York, NY 10000)

Layout, Cutting, Marking. New York, New York: Dritz-Scovill Manufacturers, n.d. (Order from: Dritz-Scovill Manufacturers, Oakville Division, New York, NY 10000)

Let's Face It. Fair Lawn, New Jersey: Coats and Clark, n.d. (Order from: Coats and Clark Educational Bureau, Department G.P.C. 67, P.O. Box 383, Fair Lawn, NJ 07410)

Lyle, Dorothy Seigert. The Clothes We Wear. Washington, D.C.: National Education Association, 1966. (Order from: National Education Association, Washington, D.C. 20000)

More About Zippers--Neck Facing Finish. Fair Lawn, New Jersey: Coats and Clark, 1966. (Order from: Coats and Clark Educational Bureau, Department G.P.C. 67, P.O. Box 383, Fair Lawn, NJ 07410)

Press As You Sew. New York, New York: Dritz-Scovill Manufacturers, n.d. (Order from: Dritz-Scovill Manufacturers, Oakville Division, New York, NY 10000)

Selecting Fashions. Skokie, Illinois: Sears, Roebuck and Company, n.d. (Order from: Sears, Roebuck and Company, Consumer Information Service, 7401 Skokie Boulevard, Skokie, IL 60076)

Sew in Your Zipper 1-2-3! Fair Lawn, New Jersey: Coats and Clark, n.d. (Order from: Coats and Clark Educational Bureau, Department G.P.C. 67, P.O. Box 383, Fair Lawn, NJ 07410)

Sew on Your Own Snaps. East Lansing, Michigan: Michigan State University, Extension Bulletin 547, n.d. (Order from: Michigan State University, Cooperative Extension Service, East Lansing, MI 48823)

Sewing Hooks and Eyes on Your Clothes. East Lansing, Michigan: Michigan State University, Extension Bulletin 548, n.d. (Order from: Michigan State University, Cooperative Extension Service, East Lansing, MI 48823)

Shopping for Rewearables. East Lansing, Michigan: Michigan State University, Extension Bulletin E-699A, 1969. (Order from: Michigan State University, Cooperative Extension Service, East Lansing, MI 48823)

Talon Makes It. New York, New York: Talon Educational Service, 1968. (Order from: Talon Educational Service, 41 East 51st Street, New York, NY 10022, free, one reference file to a teacher)

Wool from Fleece to Fabric. Denver, Colorado: Wool Education Center, n.d. (Order from: American Sheep Producers Council, Consumer Service Department, 909 17th Street, Denver, CO 80202, 25 pp., free in classroom quantities)

Your Dream Wardrobe. New York, New York: International Ladies' Garment Workers' Union, n.d. (Order from: International Ladies' Garment Workers' Union, 1710 Broadway, New York, NY 10000)

ARTICLES IN PERIODICALS

Brown, Christina. "Teen-agers and Clothing Selection." Illinois Teacher for Contemporary Roles. Urbana, Illinois: University of Illinois. July-August, 1971.

Clemins, Marilyn. "You and Your Clothes." Illinois Teacher for Contemporary Roles. Urbana, Illinois: University of Illinois, July-August, 1971.

"Clothing Buying Habits of Girls." Illinois Teacher for Contemporary Roles. Urbana, Illinois: University of Illinois. July-August, 1971.

Guebert, Lois. "What Am I?" Illinois Teacher for Contemporary Roles. Urbana, Illinois: University of Illinois. November-December, 1969.

Trembly, Diane. "Fabric Football." Illinois Teacher for Contemporary Roles, Urbana, Illinois: University of Illinois. November-December, 1969.

FILMS

"Wardrobe." Chicago, Illinois: International Film Bureau, 1971. (Color, 14 min. Order from: International Film Bureau, 332 South Michigan Avenue, Chicago, IL 60604)

"What Clothes Should I Wear?" New York, New York: McGraw-Hill Textfilms, n.d. (Order from: McGraw-Hill Textfilms, 330 West 42nd Street, New York, NY 10036)

"Wool . . . From Fleece to Fashion." Portland, Oregon: Pendleton Woolen Mills, n.d. (Color, 20 min. Order from: Pendleton Woolen Mills, Home Economics Department, 218 Southwest Jefferson Street, Portland, OR 97201, free loan)

FILMSTRIPS

"Clothing Care Clues." Madison, Wisconsin: Visual Education Consultants, n.d. (Order from: Visual Education Consultants, Box 52, 2066 Helena Street, Madison, WI 53701)

"Color and Design." Madison, Wisconsin: Visual Education Consultants, n.d. (Order from: Visual Education Consultants, Box 52, 2066 Helena Street, Madison, WI 53701)

"Color as You Wear It." New York, New York: Muller, Jordan, and Herrick, n.d. (Order from: Muller, Jordan, and Herrick, 666 Fifth Avenue, New York, NY 10019)

"Fiber Care." Madison, Wisconsin: Visual Education Consultants, n.d. (Order from: Visual Education Consultants, Box 52, 2066 Helena Street, Madison, WI 53701)

"Fiber to Fabric." Pittsburgh, Pennsylvania: William W. Matthews and Company Production, n.d. (Order from: William W. Matthews and Company Production, Pittsburgh, PA 15200)

"Fibers Into Yarns." Madison, Wisconsin: Visual Education Consultants, n.d. (Order from: Visual Education Consultants, Box 52, 2066 Helena Street, Madison, WI 53701)

"Figure Flattery Through Optical Illusions." New York, New York: Depicto Films Corporation, n.d. (Order from: Depicto Films Corporation, 254 West 54th Street, New York, NY 10019)

"Learning to Use the Sewing Machine." Chicago, Illinois: Society for Visual Aids, n.d. (Four filmstrips, two records, color. Order from: Society for Visual Aids, 1348 Diversey Pk., Chicago, IL 00614, $32.50)

"Line . . . In Your Wardrobe." New York, New York: Muller, Jordan, and Herrick, n.d. (Order from: Muller, Jordan, and Herrick, 666 Fifth Avenue, New York, NY 10019)

"Managing Your Clothing Dollars." New York, New York: William P. Gottlieb Company, n.d. (Order from: William P. Gottlieb Company, 36 West 60th Street, New York, NY 10023)

"The Psychological Importance of Clothing." New York, New York: J.C. Penney Company, n.d. (Order from: J.C. Penney Company, 1301 Avenue of the Americas, New York, NY 10019)

"Rayon Today." Philadelphia, Pennsylvania: FMC Corporation, n.d. (Order from: FMC Corporation, American Viscose Division, Product Information Services, 1617 John F. Kennedy Boulevard, Philadelphia, PA 19103, free)

"The Textile Scene." Los Angeles, California: Focus Film Productions, n.d. (Order from: Focus Film Productions, 1385 Westwood Boulevard, Los Angeles, CA 90024)

"You and Your Sewing Machine." Los Angeles, California: Focus Film Productions, n.d. (Order from: Focus Film Productions, 1385 Westwood Boulevard, Los Angeles, CA 90024)

"Young Fashion Forecast (Spring, Summer, Fall, or Winter)." Skokie, Illinois: Sears, Roebuck and Company, current dates. (40-frame filmstrip issued semi-annually with reading script and instructor's study guide. Order from: Sears, Roebuck and Company, Public Relations, Department 703, 7401 Skokie Boulevard, Skokie, IL 60076, free)

TRANSPARENCIES

Clothing - Interrelationships with Behavior, Roles and Values. Line and Shape, Parts I and II. 15-3523-6 and 15-3524-4. (Order from: Minnesota Mining and Manufacturing Company, Medical Film Library, 2501 Hudson Road, St. Paul, MN 55119. List title and catalog number when ordering.)

PROGRAMMED MATERIALS

Healer, Carol Beasley, Instruction Programmed for Education in Textiles. Columbus, Ohio, Ohio State University Libraries, 1970. (Order from: Ohio State University Teaching Aids Laboratory, Office of Educational Services, 1988 North College Road, Columbus, OH 43210)

Johnson, Hildegarde; Clawson, Barbara; and Shoffner, Sarah M. Sewing Step-By-Step (Construction Techniques, Parts I and II). Boston, Massachusetts: Ginn and Company, 1967. (Order from: Ginn and Company, Statler Building, Box 191, Boston, MA 02117)

Pankowski, Edith, and Dallas Pankowski. Art Principles in Clothing: A Programmed Manual. New York, New York: The Macmillan Company, 1972. (Order from: The Macmillan Company, 866 Third Avenue, New York, NY 10022)

TEACHER REFERENCES

Hollen, Norma, and Saddler, Jane. Textiles. New York, New York: The Macmillan Company, 1968. (Order from: The Macmillan Company, 866 Third Avenue, New York, NY 10022, $8.95)

Horn, Marilyn J. The Second Skin: An Interdisciplinary Study of Clothing. Boston, Massachusetts: Houghton Mifflin Company, 1968. (Order from: Houghton Mifflin Company, 110 Tremont Street, Boston, MA 02107, $9.95)

FURTHER SOURCES

The Belgian Linen Association, 280 Madison Avenue, New York, NY 10016.

E.I. DuPont de Nemours, Textile Fibers Department, Seaford, DE 19973.

International Silk Association, 185 Madison Avenue, New York, NY 10016.

National Cotton Council, Home Economist, Box 9905, Memphis, TN 38100.

Pendleton Woolen Mills, Portland, OR 97200.

The Wool Bureau, Educational Department, 16 West 46th Street, New York, NY 10000.

201